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FULL TEST

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FIELD TEST

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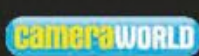
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Possibly the biggest social change that the switch to digital has brought about is that most people now view their photos on screens –

phones, tablets, computers, TVs – rather than as prints. Many of these images are stored only on the devices on which they were taken (often a phone) but a small percentage are backed up, either to hard drives or cloud storage services.

The problem with that is that hard drives fail

(they all will, eventually), technology gets replaced and becomes obsolete, and some large, seemingly secure web-based companies flounder, having failed to find ways to sufficiently monetise their free-to-use service.

As our guest columnist Roy Sealey points out on page 8, the only way to ensure that our pictures will be seen by anyone in even 20 years time, let alone 100, is to print them. Print it or lose it, as Roy likes to say.

Nigel Atherton, Editor

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ONLINE PICTURE OF THE WEEK



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IMAGES MAY BE USED FOR PROMOTION PURPOSES ONLINE AND ON SOCIAL MEDIA

Lost in Tranquillity by Iza and Darek

Canon EOS 700D, 100-400mm, 1/4000sec at f/5.6, ISO 100

This highly atmospheric image was uploaded to our Flickr page by AP readers Iza and Darek. We've featured them in our online picture of the week before, but this image, taken last year but only recently uploaded to our page, really caught our attention.

'This picture was taken in late September last year. The location is a lake

called Bukowskie, which is situated in the south-west of Poland,' they say. 'We waited a long time for such weather conditions. At a certain time of year and day, the sun appears between the two peaks and illuminates the surface of the lake. We were lucky in that, on the headland, there was an angler who complemented the whole scene.'



Win!

Each week we will choose our favourite picture posted on the AP Facebook, Flickr and forum communities using #appicoftheweek. The winner will receive a year's digital subscription to AP worth £79.99.

Send us your pictures

If you'd like to see your work published in *Amateur Photographer*, here's how to send us your images:

Email Email a selection of low-res images (up to 5MB of attachments in total) to appicturedesk@timeinc.com.

CD/DVD Send us a disc of high-resolution JPEG, TIFF or PSD images (at least 2480 pixels along its longest length), with a contact sheet, to the address on page 18.

Via our online communities Post your pictures into our Flickr group, Facebook page or the gallery on our website. See details above.

Transparencies/prints Well-packaged prints or slides (without glass mounts) should be sent by Special Delivery, with a return SAE, to the address on page 18.

BIG picture

It's nearly time to cast your votes in the UK general election

➤ On Thursday 7 May polling booths across the UK will open between 7am and 10pm. This time around voters are having their attentions divided between a variety of candidates, including the Greens' Natalie Bennett, the Conservatives' David Cameron, Labour's Ed Miliband and the Lib Dem's Nick Clegg. This election is also notable for the airtime being offered to those previously considered 'outsider' parties, such as the SNP, Plaid Cymru and Respect. Here we see an image by photographer Dan Kitwood showing Nigel Farage of UKIP during a public meeting in Ramsgate. See next week's issue (AP 9 May) for our interview with Stefan Rousseau, a successful photojournalist whose often hilarious images give us a great insight into what goes on behind the scenes during the election campaign trail.

Words & numbers

'All photographs are accurate. None of them is the truth'

Richard Avedon
American fashion and portrait photographer
1923-2004

SOURCE: NATIONAL OFFICE OF ANIMAL HEALTH

3 billion

Number of photos people take of their pets in the UK every year



WEEKEND PROJECT

Calibrate your monitor

At some point, most photographers have edited one of their pictures, printed it or previewed it on a different display and found it looks vastly different from the one on their screens; the colour tones are off, the blacks are too deep or the highlights look blown. This is because the display used to edit the images isn't colour accurate. Thankfully, there are devices that will monitor the ambient light and adjust your colour display to give very accurate colour and tone. If image accuracy is important to you, it's worthwhile calibrating your monitor using a calibration tool.

1 For our monitor calibration we used the X-Rite ColorMunki Display. Look out for brands such as X-Rite and Datacolor who make a variety of monitor calibrators, starting at £65, and sold in many camera stores.

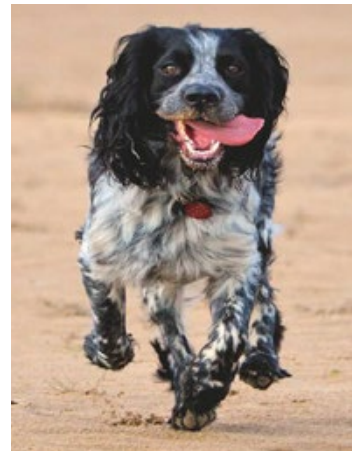
2 Turning the monitor brightness to 70% on the display and keeping it at that level will ensure the white point is correct. Using 100% brightness on many monitors has an adverse effect on tonal accuracy.

3 If you change environment from, say, a white studio space with tungsten lights to a colourful office under natural light, then be sure to recalibrate, as the colour temperature of the light will be different.

4 If you are using a laptop, save different screen profiles for the various environments you work in, so you can switch between them. Most calibration tools will give you the option to name and save various profiles.

NEWS ROUND-UP

The week in brief, edited by Chris Cheesman



Pet photo gallery

The National Office of Animal Health (NOAH) is on a mission to create the country's largest pet photo gallery. The body, which represents the UK's animal medicine industry, is set to launch a competition with prizes up for grabs to those submitting entries that will be used to create a giant gallery. Visit www.pethealthinfo.org.uk for more information.

Tough cookie

Olympus has added a new compact camera to its Stylus Tough range. The 'rugged' Stylus Tough TG-4 features a 25-100mm (equivalent) lens with a maximum aperture of f/2, plus raw file support, and is designed to operate at depths of 15m. The Stylus is due out in May, priced £349.99.



Canon printer

The dye-sub Canon Selphy CP1000 is designed to print a 6 x 4in photo in 47secs. Features include a tilting 2.7in LCD screen and Auto Image Optimize to remove red-eye and noise. A Smooth Skin mode removes facial imperfections and the CP1000 can also print credit-card-sized pictures, ID photos, and square-format Instagram-style prints. Due early July, priced £89.99.

Open days

Photographic retailer Calumet has announced a series of open days offering exclusive demonstrations, special offers and free sensor cleaning. The next dates are in Manchester on 30 April and Bristol on 7 May. For full details visit www.calumetphoto.co.uk/opendays



Garmin cams

Garmin has announced two new action cameras: the VIRB X and VIRB XE, both with 12-million-pixel stills capability and HD video. The VIRB XE is also built to shoot 'super slow-mo' and has a 'pro mode' for manual control of white balance, sharpness and ISO. The VIRB X and VIRB XE will cost £239.99 and £319.99 respectively and are on sale this summer.



Achieving monitor colour accuracy is crucial for photographers who publish their images





Moore's shots captured the terrible human tragedy of the Ebola outbreak

Ebola crisis photographer wins \$25k Sony award

A PHOTOGRAPHER who was among the first to reveal the scale of the Ebola epidemic in Liberia has won the \$25,000 Photographer the Year title at the Sony World Photography Awards.

American photographer John Moore, a senior staff photographer at Getty Images, volunteered to document the crisis that first struck Monrovia, the capital of the West African country last year.

In a joint statement, Sony World Photography Awards judges said: 'John Moore's photographs of this crisis show in full the brutality of people's daily lives torn apart by this invisible enemy.'

'However, it is his spirit, in the face of such horror, that garners praise. His images are intimate and respectful, moving us with their bravery and journalistic integrity.'

Ebola is reported to have killed more than 10,600 people across six countries since the first confirmed case in March 2014.

Moore said: 'Only a decade after a long civil war, Liberia's fragile health system was unable to cope, international agencies were slow to react and the country struggled.'

Judges added: 'It is a fine and difficult line between images that

exploit such a situation, and those that convey the same with heart, compassion and understanding, which this photographer has achieved with unerring skill.'

Meanwhile, German amateur photographer Armin Appel beat nearly 80,000 entries to win Open Photographer of the Year with an image he shot while paragliding.

Appel, who heard the news while on holiday in Lanzarote, said it came as a total surprise. 'I have been

taking photographs seriously since 2011 and entering competitions since 2013.

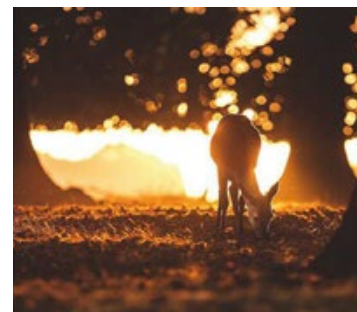
'I look very closely at pictures taken by successful photographers and am often ashamed when I see my pictures compared to theirs.'

'I think my pictures are different, they do not fit the general trend.'

The winning image, which earned Appel a \$5,000 prize, is an aerial view showing the landscape around Biberach an der Riss in Germany.



Armin Appel's prize-winning aerial shot over Germany impressed the judges



Instagram Top 10

A BEAUTIFUL backlit image of a deer at sunrise has won a runner-up place for a London-based landscape photographer in the Velux Lovers of Light 2015 Instagram competition.

Jacob Riblin, one of two runners-up, captured his photo at Richmond Park in Surrey in a contest that pulled in 5,000 entries.

However, it was an image by a US-based, non-professional photographer that stole the limelight and claimed the overall title.

Marek Hosek's image of a group of children cooling down on a hot summer's day in Chicago earned the graphic designer a trip to New York worth £5,000.

Commenting on his shot, Marek, who is from Prague in the Czech Republic, said: 'I'm not a pro photographer, but like many others, Instagram has given me the chance to share some of my favourite shots.'




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Fake Nikon DSLRs surface in Europe

 FAKE and fraudulently modified Nikon DSLRs are appearing at various Nikon Europe service centres.

Nikon blames 'internet auctions...' for the circulation of 'fraudulently modified and imitation products', which it refuses to inspect or repair.

Nikon also warns that its warranty does not apply to such products, for which it accepts no responsibility.

The models affected are the D800, D7100 and D4. The outer covers of D800 cameras have been fraudulently replaced with ones from the D800E.

The nameplates of D7100 DSLRs have been swapped for those from the D610. And D4 models have been fraudulently modified to resemble D4S cameras, said Nikon in a statement.

A genuine Nikon D800



Nikon UK has yet to respond to AP's request for comment.

In a statement, Nikon Europe warned: 'As the Nikon warranty does not apply to fraudulently modified or imitation products, Nikon will not inspect or repair such products.'


'In addition, Nikon

cannot be held responsible in any way regarding the use of fraudulently modified products.

'Please take all necessary precautions to ensure the authenticity of a product before buying it.'

Full details at nikoneurope-en.custhelp.com/app/answers/detail/a_id/64210

Lensbaby unveils 'most versatile portrait lens ever'

 LENSBABY has announced what it describes as a 'high-end classic portrait lens', the Velvet 56, designed for DSLRs and compact system cameras.

Priced £419, the 56mm f/1.6 lens boasts 1:2 macro capabilities and is built to enable photographers to move seamlessly from shooting a portrait to capturing details in a subject's clothing.

The Velvet 56 is available in Canon, Nikon, Sony A and Pentax mounts from Wex Photographic. CSC versions are expected to go on sale shortly.

A silver edition, the Velvet SE, costs £499 and is out for Nikon and Canon.

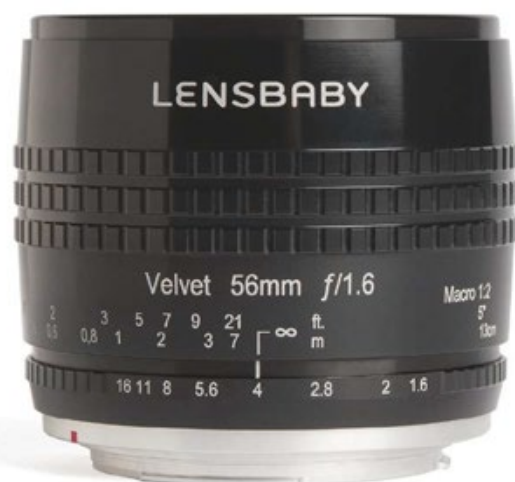
Lensbaby claimed: 'Nature and macro photographers will find its close-focus capabilities – combined with effects varying from impressionistic to a touch of velvety smoothness – provide a set of visual tools to expand their world vision.'

'This lens is a fluid extension to the photographic experience: the touch of

flawless metal, the tactile feel of minute details etched into its surface...

'Photographers can effortlessly evoke classic appeal and transition from distant subjects to macro easily, capturing a variety of details in any given scene.'

Visit www.lensbaby.com or www.wexphotographic.com for details.



For the latest news visit www.amateurphotographer.co.uk

Get up & go

The most interesting things to see, to do and to shoot this week. By Jon Stapley

ESSEX



2020VISION Street Exhibition

More than 100 images of the UK's natural habitat will be on display at the travelling 2020VISION street exhibition's latest stop, at Abberton Reservoir near Colchester. Enjoy the fresh air while exploring some great photography of our ecosystems.

12 May-20 July. www.2020v.org

EVERYWHERE



Architectural Photography Awards

Having your architectural images displayed at the World Architecture Festival and winning a cash prize of \$3,000 doesn't sound too shabby, does it? No, we thought not. So what are you waiting for? Submit!

Until 30 June.

www.arcadawards.com

EVERYWHERE



Last chance to enter BWPA

Entries to the BWP awards close at midnight this Saturday – so this is your last chance to submit your best wildlife shots! A cash prize of £5,000 is on the table for the overall winner, which could buy you a whole new photography kit.

Until 2 May.

www.bwpawards.org

W. YORKSHIRE



Drawn by Light + Drawing with Light

Here's a good double-day out at Bradford's National Media Museum – get inspired at the RPS's Drawn By Light exhibition, then take the kids to the Drawing With Light camera-play area.

Until 17 May.

www.nationalmediamuseum.org.uk

Altered States

Getty Images Gallery explores the future of imagery in an exhibition that fuses environmental concerns with tactile crafts and the frontier of image-generating technology.

Until 9 May.

www.gettyimagesgallery.co.uk

LONDON





Viewpoint Roy Sealey

If we're not careful, we could lose all the digital images we've ever made. The only way to be safe is to make a print

It's been common knowledge among enthusiast and professional photographers – for many years – that there is only one way to guarantee those digital images for years to come – and that is to copy those images every few years to ensure their stability. But what is rarely said enough is that stability of those important photographs is dead easy – *print those images!*

This has been a personal crusade of mine. For example, after an Olympic champion has received his/her medal, in a few short years there will be no images of those individuals' early achievements that grew towards their Olympic dream. In my view, it is very important to keep 'shouting' this message encouraging people to make prints – or in years to come there will be some very disappointed individuals.

Interestingly, the mass picture taker is quite shocked when you tell them that if they want that key digital image to last a lifetime, they really must print it.

We had some success in getting this message across to consumers when myself and a colleague, Mike Sigris, produced three print campaigns on this subject, as well as a 10-second TV

'There will come a point in their lives when they realise there are no pictures of their youth'

commercial and a 30-second radio ad. We got Fujifilm to sponsor these three print campaigns through its Fuji Digital Image retailers during the spring and summer of 2013.

Film fan

At the end of the summer last year, director Martin Scorsese and other notable film-makers asked the Eastman Kodak Company to continue to make motion-picture film. The reasons for their request? Film gives a better colour palette, there is a perceived ability to be more creative with film, and most importantly, image stability. This recognition by the motion-picture industry



Digital is immediate but will it last for ever? Start making prints of your best photos now

really indicates that we should be shouting this message across all the media.

It requires a big, big stage across all interested parties to tell those consumers who take pictures, but currently upload to the net through social media, 'make a print and it will last a lifetime'. Yet it is so important because there will come a point in their lives when they suddenly realise there are no pictures of their early youth, of what we used to call growing up!

Vint Cerf, the Internet pioneer who paved the way for the World Wide Web and currently Vice President of Google Worldwide, recently supported this very subject via his statement in an article that appeared in the major news outlets – 'make a print or lose your history'.

This statement says it all for me, but I would prefer a rather more shocking message – print it or lose it!

Roy Sealey's career in the photo imaging industry is a long one, embracing Kodak Ltd, Fujifilm and Swains International plc. So he was there at the launch of 110, Disc, APS and Digital. Having seen many changes, it has become a personal crusade to get across the message to all picture makers: 'Make that print or lose it!'

Do you have something you'd like to get off your chest? Send us your thoughts in around 500 words to the address on page 18 and win a year's digital subscription to AP, worth £79.99

New Books

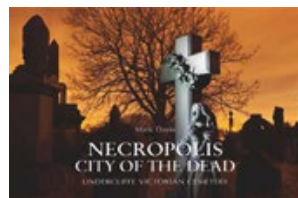
The latest and best books from the world of photography. By Oliver Atwell



© MARK DAVIS

Necropolis: City of the Dead

by Mark Davis, Amberley, £15.99, paperback, 128 pages, ISBN 9-781-44563-485-2



BACK in the first half of the 1800s, Bradford in North Yorkshire had a severe overcrowding problem – not of the living, but of the dead. People were dying at such a

rate that the mourners and visitors to St Peter's parish graveyard began to complain of bones protruding through the ground. It was then that the Bradford Cemetery Co decided to take action by hiring park and cemetery designer William Gay. The result was Undercliffe Cemetery, a new necropolis that quickly became *the* place to be buried. If you had enough cash, you could claim a prime position in the area. Social historian Mark Davis revisits the history and story behind Undercliffe and has taken a fine set of photographs to do justice to the quite extraordinary mausoleums and tombs that, to this day, stand strong against the elements and serve as a place of real historic interest. ★★★★★

Spirit of Place

by Aurelien Villette, teNeues, £50, hardback, 176 pages, ISBN 9-783-83273-251-6



IF YOU saw our article by Matt Emmett (AP 28 March), you'll have seen just how photogenic the crumbling and derelict interiors of abandoned spaces can be. The virtue of Matt's images is that his working methods and techniques allow the spaces to speak for

themselves. Photographing abandoned spaces is a tricky genre to get right, and not everyone succeeds.

The title *Spirit of Place* refers to the unique, distinctive or cherished qualities of a place. In this project, French photographer Aurelien Villette has tracked down a series of buildings, such as chapels, theatres and events centres, that have outlasted their purpose. Each image is shot in vibrant colour – a contrast to the kind of aesthetic you would usually associate with this kind of photography. *Spirit of Place* is an engaging volume and one that effectively communicates the unexpected elegance of architectural disrepair. ★★★★★



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A moon daisy meadow. It certainly pays to research and think through the type of image you want to achieve



TOP TIPS



Water works

Moisture enhances the look of wildflowers, making their colours more intense, so try to capture them on clear mornings when the dew is heavy. Alternatively, shoot after rain while they're still wet and their foliage has been washed clean and glossy.



Colour combinations

Look for interesting combinations of colour where two species grow side-by-side. The mix can be harmonious, like red poppies and pink campion; or contrasting, like yellow weld and purple thistles.



Wind-blown

Don't be put off by gusty winds. One way to exploit the wind-blown effect is to lengthen your shutter speed and create an impressionistic effect by showing the flowers in motion.



Colin Roberts

A specialist in landscapes and nature, Colin Roberts turned professional in 2005. He has received a number of awards for his nature images, including 'International Garden Photographer of the Year' and the Royal Horticultural Society's 'Photographer of the Year'. To see more of his images visit his website at www.colinrobertsphotography.com.

Wildflowers

Colin Roberts shares the techniques you need to capture these short-lived and fragile flowers

Few things enhance the landscape like drifts of wildflowers, and if they are growing en masse they become the dominant feature.

Of course, they can be a challenging subject to photograph – short-lived, fragile, and sometimes hard to locate – but with a little in-depth knowledge and the right techniques they can make inspiring images.

Light

As with many natural subjects, light is a commanding factor, so it pays to think through the type of image you want to capture and visit your location when conditions are right. Soft light is always a good option for shooting flowers and foliage because the lack of strong shadows allows plenty of detail to be revealed – so take advantage of overcast weather whenever you can.

Of course, the strong sidelight at sunrise or sunset will inject a lot more drama, so if you want to capture a more striking image of wildflowers you'll need to shoot when the sun is low in the sky.

Most of my favourite wildflower images are shot at first light, but this type of

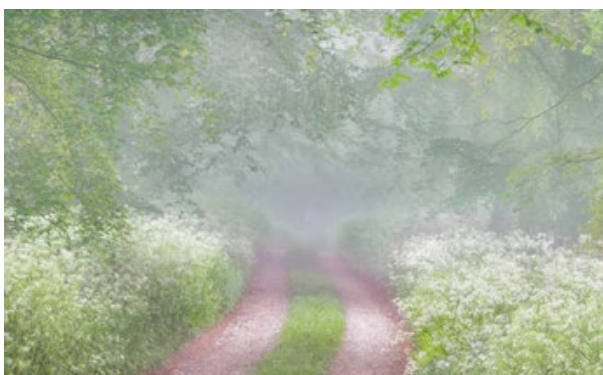
image doesn't come easily. Being on location for sunrise around midsummer can mean setting out at 4am or earlier if you need to travel by car, and then on foot to a remote spot, so forward planning is essential. A bit of research can reveal vital details – for example, some flowers only open when the sun is quite high in the sky, so they're not suitable for low-light shots. Another factor to consider is that many wildflowers continually turn to face the sun, tracking its movement across the sky. This can affect your choice of viewpoint, especially if you want avoid shooting a meadow of flowers which are facing away from the camera.

Composition

The grandeur of a wildflower landscape can get lost if the composition isn't structured carefully. In fact, being



ALL PICTURES © COLIN ROBERTS



In the mist

Perfect conditions don't come to order, but keep in mind the potential of a misty atmosphere during wildflower season. It seems there's a natural fit between a morning mist and swathes of wildflowers, so make a beeline for the best locations when the time is right.



Closer views

Moving in close on one or more flower heads doesn't mean you have to exclude the landscape. With careful framing it's still possible to include the surrounding countryside, throwing it out of focus as a soft backdrop.



Soft light is always a good option when shooting flowers, such as these viper's bugloss at sunrise

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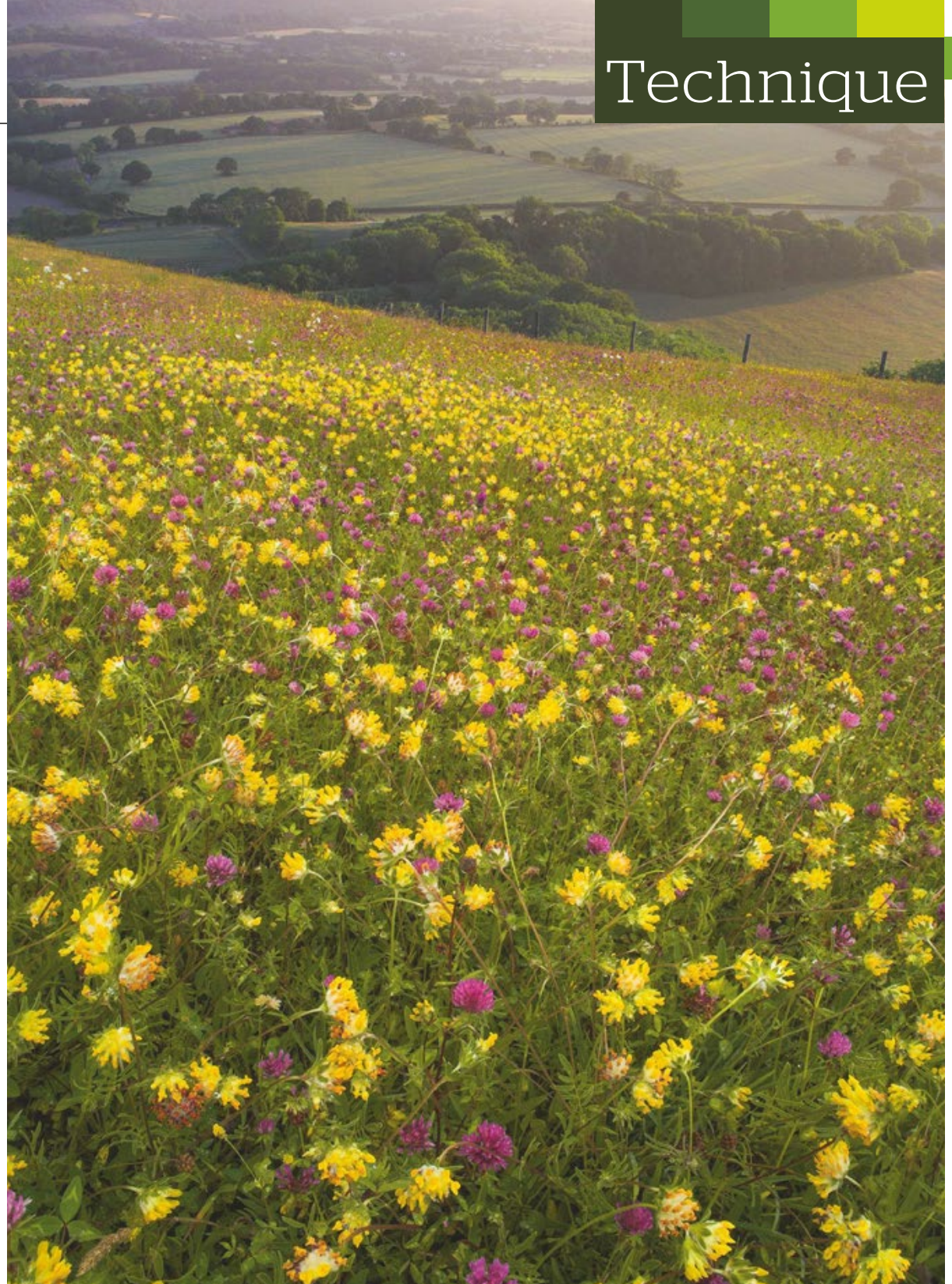
sigma-global.com



Images are often more effective if they are dominated by one or two colours

➤ confronted with a natural spectacle can be dazzling, so it pays to work your way around the location, shoot handheld from several angles and then weigh up your results. Bear in mind that images are often more effective if they are dominated by just one or two colours, rather than a combination of many, so in a meadow of mixed flowers try to isolate areas where one or two species prevail.

Techniques for general landscape composition are all valid, so watch for focal points, try to convey depth, and incorporate any curving pathways that lead into the scene. Try tilting your camera angle downwards slightly in order to include more pull-in of the foreground – that way the flowers will be more prominent and there will be less sky in the image. When shooting species with smaller flower heads, such as ox-eye daisies and clover, try moving in close with a wideangle lens to make them loom large in relation to their surroundings; otherwise they can look too small to have any real impact.



Location guide

Butser Hill, Hampshire

A PRIME spot for shooting wildflower landscapes is Butser Hill in the South Downs National Park. The terrain is open chalk grassland and is the site of a National Nature Reserve with free access all year. There's a huge variety of wildflowers to be seen; most prolific are the clovers, vetch, knapweed and lady's bedstraw, which bloom throughout June and July. The broad spreading shoulders of the hill give scope for a variety of compositions, but the most dramatic views are on the north-east side where the land drops away remarkably steeply. From this position it's possible to fill the foreground with drifts of flowers, while showing a patchwork of fields far below as a backdrop, creating an image that conveys both height and depth in a dramatic way.

KIT LIST



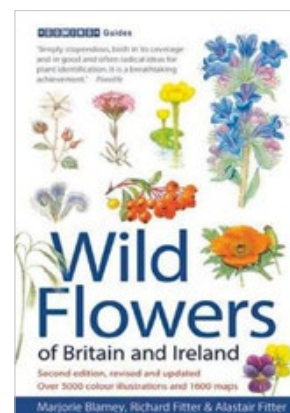
◀ Polarising filter

I use a polariser on all of my wildflower images to cut reflections and enrich colour. The effects are especially marked when the flowers and foliage are moist.



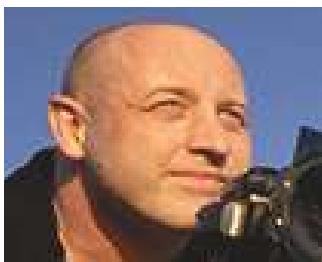
◀ Versatile tripod

Meadows and hillsides typically have marshy or uneven ground, so a tripod with legs that can be independently positioned is essential. I have both Benbo and Manfrotto models and find them perfect for the job.



◀ Wildflower handbook

A handbook is useful for identifying wildflowers. It will also tell you how long each species will remain in bloom – handy if you want to return when conditions are better. Try *Wild Flowers of Britain and Ireland* (ISBN 978-0-71365-944-3)



Mark Bauer

Mark Bauer has been a full-time landscape photographer for over a decade and takes inspiration from the landscapes in the south-west. www.markbauerphotography.com

Top tips

Depth of field

Getting in close with a wideangle lens will create a dramatic perspective, but you'll need to be careful to keep both foreground and background sharp. Set a small aperture of f/11-16 and use the hyperfocal distance to maximise depth of field.

Set up low

Choosing a low viewpoint has the effect of placing emphasis on the foreground and is a technique that works well in conjunction with wideangle lenses. Be careful not to get too low, however, as this can reduce visual separation between key elements in the frame.

Respect the environment

You might think that the best viewpoint is from the middle of a carpet of thrift, but however good you think it is, resist the temptation to trample over the flowers to get your shot.

Time of day

Warm light from a low sun will really enhance the colour of thrift, and reveal its form and texture. Use an app such as The Photographer's Ephemeris to find out which end of the day suits your location best.



Kimmeridge shot with a Canon EOS 5D Mark II, 18mm, 6secs at f/16, ISO 100, Lee 4-stop ND and polariser

Sea thrift

Mark Bauer explains why these vivid pink coastal wildflowers, that thrive on cliff-tops, make great subjects

Sea thrift, or sea pink, is a wildflower that grows on sandy, well-drained soil in full sun; it is particularly associated with coastal locations, where it thrives on cliff-tops. As its alternative name suggests, its round flowers are vivid pink in colour. It grows about a foot high, usually in clumps or mats and blooms in late spring; mid-to-late May is often the key time in the UK. For many people a carpet of bright pink thrift on the cliff-top heralds the arrival of summer.

To find thrift, head to the coast and seek out sunny cliff-tops. When you find a suitable location, it's worth spending some time to find the best viewpoint. Thrift looks its best if you can fill the frame with the colour, so look for a spot where the carpet is nice and thick, as well as an interesting background – it's easy to get seduced by the impact of the colour and forget to produce a balanced composition. It will also help the composition if there are some small gaps here and there, to provide some contrast with the mass of pink.

Lighting

To make the most of the colour, shoot in the golden light of early morning or evening. The best time will depend on your chosen location and the direction of the sunrise and sunset. Still conditions are preferable, so that the flowers don't sway during the exposure, but that said, their stems are quite strong and wiry, and as the flowers don't grow very high, they remain quite still even in a fairly stiff breeze.

For maximum impact, get in close with a wideangle lens. The flowers will then seem to stretch out in front of the camera, exaggerating the size of the carpet. Try to frame your shot so that there is a clear focal point in the background – such as a headland, lighthouse or rock stacks. Traditional, well-balanced compositions work best, so stick to convention and follow the rule of thirds when you compose your image.



Location guide

Bedruthan Steps, Cornwall

LOCATED on the north coast of Cornwall near Padstow, Bedruthan Steps is a dramatic location in its own right, with fabulous cliff-top views and towering rock stacks on the beach below. The thrift in May really enhances its rugged beauty. It is owned by the National Trust and is easily accessible, just off the B3276 between Newquay and Padstow. It is best visited towards the end of the day, to catch the golden light of evening and sunset.

Park in the National Trust car park (£2.50, free to members) and follow the footpath to the right along the cliff-top. Depending on where the thrift is growing, you should be able to use the rock stacks as background focal points, and shoot with side lighting, or towards the sunset.



A low angle of light adds shape and texture to heather

Heather and gorse

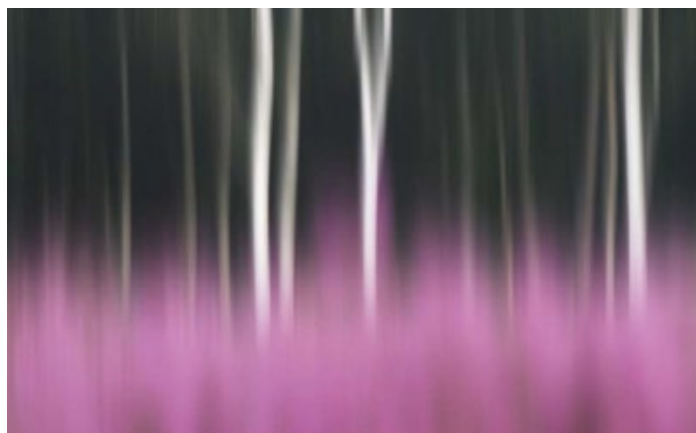
With rich pinks and purples on display, few can resist the charms of these late summer flowers, says Justin Minns

It's hard to believe that heathland is one of our most threatened habitats, rarer even than rainforest. Heathland can be somewhat open and featureless, which makes finding a composition challenging. Try to keep it simple, aiming to capture the spirit of the colourful spectacle without showing it all and use elements such as a lone tree on the horizon or a pathway cutting through the heather to act as a lead-in line.

Best time to shoot

Heather flowers in late summer, a time of year when the light can be rather harsh during the day, so it's worth getting out for the golden hours at the start and end of the day. Aside from the obvious prospect of a dramatic sunrise, the low angle of the light as the first rays of sunlight splash across the landscape adds shape and texture to the heather.

There's no need for any special equipment. I took most of my shots between 24-40mm, a range covered by most kit lenses or compact camera zooms. A telephoto lens is useful for picking out details and when wildlife that lives among the heather makes an appearance. It's worth slipping a couple of filters into your kit bag: a circular polariser to make the most of the riot of colour and a graduated ND filter to keep those early morning (or evening) skies under control.



Go abstract

WITH its bold colours and stark contrasts, heathland can be a great place to experiment with different techniques. Try forsaking the small apertures and resulting shallow depth of field usually favoured for landscape images and shoot wide open, preferably with a telephoto lens. Focusing on a point of interest in the distance, a lone tree for example, will render the foreground heather as a glorious pink blur.

You can take this a step further by using intentional camera movement (ICM), a technique that involves deliberately moving the camera during the exposure. There are endless possibilities and permutations with ICM and a lot of trial and error to get something you're happy with, but it's a lot of fun. In this example, using a fairly slow shutter speed I moved the camera smoothly from the tops of the trees down to the heather, pressing the shutter button halfway down.



Justin Minns

Justin Minns is an award-winning photographer, specialising in East Anglian landscapes for clients including the BBC and the National Trust. www.justinminns.co.uk

Top tips

Use a tripod

As always with landscape photography, a tripod is essential. It not only ensures your shots will be sharp, but also slows the whole process down, giving you time to consider your composition and make sure you nail the exposure.

Weather forecast

Check for mornings where mist is forecast and get there early to catch the best of the conditions because the sun can burn it off quickly. Clear mornings will ensure you get nice warm sidelight on the heather.

In the details

Although the sea of colour is the obvious attraction, don't overlook the details. Dew-covered spiderwebs, butterflies or backlit individual flowers can be picked out with a telephoto or macro lens and the colours of out-of-focus heather make a great backdrop.

Autumn gold

July and August, when the flowers are in bloom, are the best months for capturing heather, but autumn brings a range of earthy tones that combine beautifully with the gold and russets of the ferns and trees.

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LETTER OF THE WEEK

Secure your straps with a simple key ring


I recently heard a horror story about a photographer who used a sling-type camera strap attached to the tripod socket in the bottom of his camera. The constant movement of the camera, from lifting it to eye-level and then letting it go back to the rest position against the thigh, caused the fitting in the tripod socket to come undone, and the camera came crashing to the ground, costing £1,000 to

repair the camera and lens.

By simply attaching a split ring (key ring) to the camera strap lug on the top left of the camera and then attaching the sling strap to it, this completely eliminates the problem of the ring in the tripod socket. It's a simple tip that I have not heard anywhere.

Maybe your readers would be interested in hearing about it.


Gerry Rayner, via email



Win!

With ultra-fast performance, the new Samsung 16GB EVO SD card, Class 10, Grade 1, offers up to 48MB/sec transfer speed and has a ten-year warranty.

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Hidden dangers

As an architect, I was interested to read the Forgotten Heritage article (AP 28 March) and agree that abandoned buildings and structures offer some fantastic photo opportunities. However, I think it is highly irresponsible to encourage people to enter abandoned buildings without emphasising the dangers of doing so, or suggesting ways of keeping risks to a minimum.

As someone who visits abandoned buildings as part of his job, I know the dangers that they are likely to contain, including unstable floors that can collapse, vermin (and other unsavoury visitors), and dangerous materials including broken asbestos that will lead to a long, painful death if inhaled. We take reasonable precautions, including wearing safety footwear and hard hats. Ideally we would not go alone, but we also make sure we not only carry a charged mobile phone in case of problems, but ensure somebody else knows where we are and can raise the alarm if need be.

Going into abandoned and decaying buildings offers such dangers that it is foolish to enter them alone, secretly,



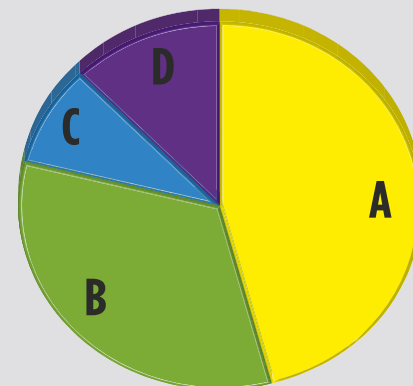
Take the necessary precautions when visiting abandoned buildings

and without understanding the risks. A responsible magazine should not be promoting such reckless behaviour without including sufficient advice.

Matthew Hedges, London

It's always very difficult knowing what line to take with an article like this. As a long-standing weekly magazine that features a broad range of subjects, we have an obligation to try to represent all forms of photography. In some cases, the subject matter may be controversial, as is the case with Matt Emmett's piece about urban

exploration. We did our best to ensure that, while we were presenting Matt's work, we were in no way suggesting that our readers go into these locations and try it themselves. With that in mind, we were sure to include the box on page 24 explaining that these areas contain many potential hazards and that we strongly advise exploring these locations under the supervision and guidance of security. This was all written in the words suggested by our legal team. But you are correct to highlight that these areas can often be dangerous to enter



In AP 11 April, we asked...

How many photography exhibitions do you go to each year?

You answered...

A None	46%
B 1-2	33%
C 3-4	9%
D 5+	12%

What you said

'Last year I visited perhaps three purely photo exhibitions. Add to that perhaps seven or eight exhibitions in local arts societies where photographers were among the participants'

'Living out in the sticks, in deepest Somerset, we get very few local exhibitions, unless the local camera clubs put one on'

'Tough for those away from an urban or city area. But what about online? Some galleries are really good and put up whole past exhibits. Others do tasters'

'I don't make specific plans to go to an exhibition, but if I'm out somewhere where there's an exhibition on, and I've got time, I'll generally wander in for a look-see'

'In my whole life, I have been to three. Only one of which was intentionally travelled to on my own volition'

This week we ask

Are you concerned with losing your digital images?

Vote online www.amateurphotographer.co.uk

Guess the camera

Every other week we post a photograph of a camera on our Facebook page and all you have to do is guess the make and model. To guess the make and model of this camera (below), head over to www.facebook.com/Amateur.photographer.magazine. Forum members can also enter via the Forum.



The 11 April issue's cover was from 8 August 1998. The winner is Andrew Clayborough from our Facebook page, who was the first correct guess picked at random

➤ and hopefully your letter can serve to reiterate that point – **Oliver Atwell**, senior features writer

Portfolio top marks

Andrew Fusek Peters' photographs in Reader Portfolio (AP 4 April) were all good, and some were stunning. And I particularly liked 'Coconut', picturing an escaping flycatcher. Keep it up, Andrew. I have suffered from depression too. You have found a good hobby and I hope to see more of your work.

Thomas Latcham, Kent

Rear screen request

The new Nikon D7200 appears to be good, but why is Nikon afraid of extending the fully articulating rear screen to other models other than the entry level D5000-series?

The tilting screen on the D750 is a joke and limited in scope. Has Nikon not got any imaginative designers that can recognise the creative abilities of a fully articulating rear screen and add it to more advanced models?

When I chose to join the digital brigade five years ago, I almost purchased the D700, but then I discovered the D5000 was the only Nikon body with an articulating rear screen, and it became my

© ANDREW FUSEK PETERS



An exquisite shot of a flycatcher emerging from a coconut

camera of choice. I would love to upgrade but at the moment Nikon has not created the camera I would love to blow my pension on. The D5000 is still a great camera within it's limitations, and I am prepared to hang onto my first-love digital camera until my ideal comes along. The D7200 with an articulating rear may have turned my head!

John Heywood, via email

It may be less advanced, but you could always consider the latest incarnation of your camera – the D5500 – which, in addition to its articulated touchscreen features a 24-million-pixel sensor that delivers outstanding image quality – **Nigel Atherton, Editor**

Real photography

If Trevor Dingle and Richard Sibley agree that, 'only things which would be possible using a film camera and a darkroom should be considered true photography' (AP 18 April), I am intrigued to know what they would make of the early photo surrealists such as Man Ray, Herbert Bayer, Angus McBean et al. Perhaps these photographers had access to an early version of Ye Olde Photoshoppe? Just asking...

Jan Penny, Berkshire

In my opinion, and not necessarily that of the rest of the editorial team (this may start an argument in the office!), many of the photographers you speak of produced surrealist art using the medium of photography. In much the same way that we feature graphic digital artists who also use photography as their basis. Each has their own place, but in landscape, documentary and journalistic photography, particularly in competitions, I prefer a little digital 'dodging and burning' to 'sandwiching negatives'. But that's the great thing about photography, it's a tool for all kinds of art – **Richard Sibley, Deputy Editor**

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This promises to be a highly informative and motivating talk for anyone interested in Landscape photography. Spaces are limited so book now to avoid disappointment! To find out more about Jeremy Walker and his photography please visit his website: www.jeremywalker.co.uk.

When and where. The seminar takes place on Wednesday 6th May from 5.30-9.30pm at the Blue Fin Building, 110 Southwark Street, London, SE1 0SU.

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Experiments in photography

An exhibition that touches on early photography's uses in science and its links to contemporary art explores how photographers are looking to the earliest days of the medium for inspiration. Curators **Greg Hobson** and **Ben Burbridge** talk to **Gemma Padley**

'The exhibition takes as its starting point groundbreaking work by photographic luminaries'

photography, camera-less photography created by László Moholy-Nagy, György Kepes and Walead Beshty, as well as experiments by Man Ray and Hiroshi Sugimoto.

The National Photography Collection proved an invaluable source of material, say Burbridge and Hobson, who spent a couple of years researching and preparing for the exhibition prior to its opening in March this year.

'The National Photography Collection in Bradford has extraordinary holdings in terms of these early scientific and technical experiments, so we were spoilt for choice,' says Burbridge. 'We spent several weeks going through the material, making sense of it.'

The concept

'The idea for the exhibition originally came from Greg Hobson and Charlotte Cotton, who was formally involved with Media Space,' explains Burbridge. When Cotton left the project, Burbridge was invited to come on board.

'Greg and Charlotte came up with the idea for a show about photography's capacity to lend form to the formless, and structure to ephemeral phenomena,' he says. 'They were interested in exploring the dialogues between art and science in those terms, and my PhD research at the time was also on this. So over the course of three-and-a-half years, Greg and I continued to develop that research together, which ended up focusing on the ways in which mid to late 19th and early 20th century experiments in photography have informed and inspired modern and contemporary art.'

As Hobson says, there were key works that acted as hubs, which the duo used to construct their narrative. Work by the likes of Marey – 'not just his movement studies, but also his experiments into air currents, were in any selection we made from the start,' says Hobson – and Kepes's camera-less images were a mainstay too.

'The National Photography Collection is especially strong in 19th and early 20th century



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© NATIONAL MEDIA MUSEUM, BRADFORD / SSPL



Ever since William Henry Fox Talbot's photogenic drawings, photography has found itself inextricably caught up in the worlds of science and art. Its ability to record accurately and reproduce instances that were too fast for the human eye to see made photography a popular scientific tool, while its malleability appealed to early practitioners who wanted to experiment in more artistic ways.

Now, an exhibition at the Media Space at London's Science Museum is looking at how some of the medium's earliest scientific and technical experiments are influencing modern-day art photographers.

Revelations: Experiments in Photography features around 100 prints, many from the UK's

National Photography Collection, housed in Bradford.

Co-curated by Greg Hobson, curator of photographs at the National Media Museum, and Dr Ben Burbridge from the University of Sussex, the exhibition takes as its starting point groundbreaking work by photographic luminaries Fox Talbot, Eadweard Muybridge and Étienne-Jules Marey, which it uses as a springboard to explore the relationship between photography's early roots and its contemporary incarnations. For example, Fox Talbot's experiments with photomicrography, created using a solar microscope, sit alongside work by modern photographers including Trevor Paglen, Idris Khan and Clare Strand. Elsewhere, iconic works include those by Berenice Abbott and Harold Edgerton's high-speed

Above left: Bullet Through Lemon, c. 1955 by Harold Edgerton – Edgerton made the invisible visible with his pioneering work in strobe flash and stop-action images

Top: Insect Wings, c. 1840 by William Henry Fox Talbot

Above: Chronophotograph of a Man Clearing a Hurdle, c. 1892 by Étienne-Jules Marey – Marey developed a device that was able to capture 12 frames in one second and include them in one image

‘There are plenty of lenders to the exhibition, and part of the reason for this is that a lot of the work on show from the modern period is rare’

material,’ says Hobson. ‘As a curator of the collection, I’m interested in how we might chart alternative histories of photography around this. Through our research into photography’s modern period, Ben and I [discovered] practitioners that are less known but who we felt deserved attention – people like György Kepes. It was an interesting way for us to confront the exhibition – as a kind of jigsaw that would fit around key moments and key practitioners.’

A wide spectrum of work

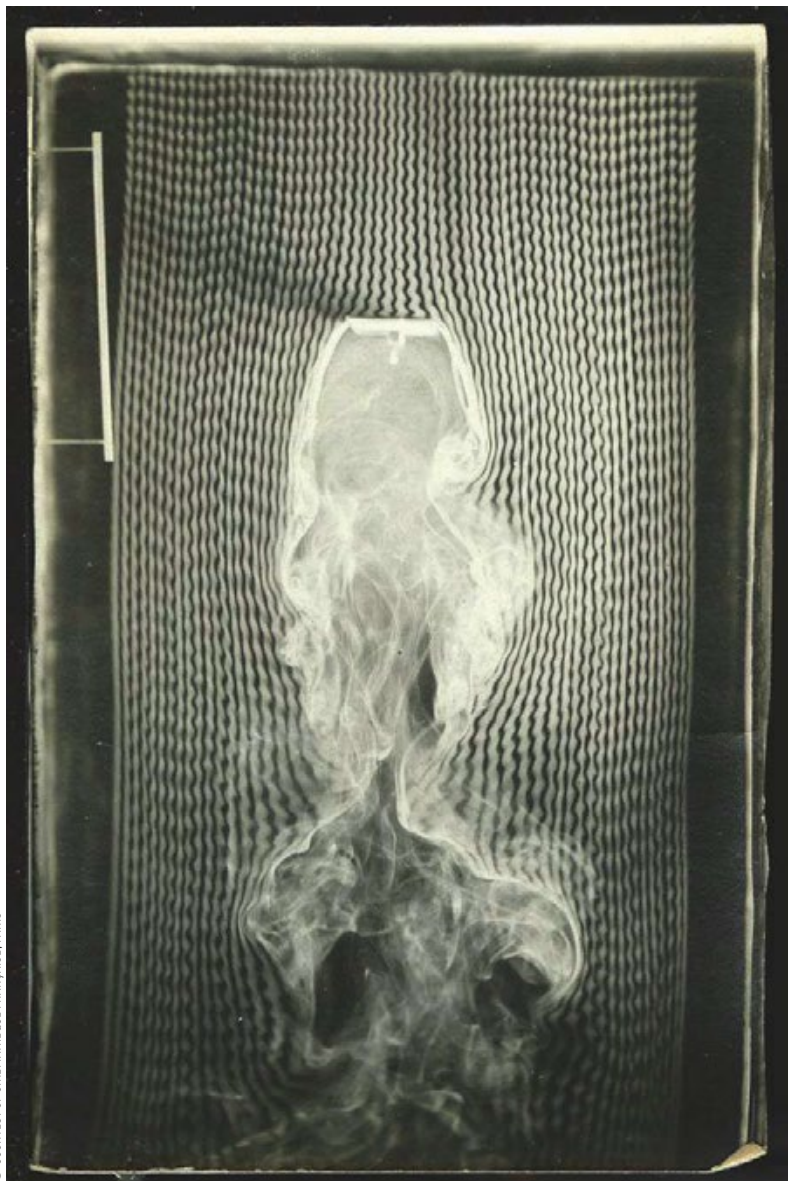
Visitors can expect to see a range of works from the 19th century to the present day, taking the viewer on a loosely chronological journey. The curators have chosen to show several pieces by practitioners from photography’s earlier periods, but fewer works by contemporary photographers. This is as much to do with the logistics of loaning works from other collections, as it is

Right: Lightning Fields 216, 2009 by Hiroshi Sugimoto. To achieve this image, Sugimoto used a 40,000-volt Van de Graaff generator to send sparks erupting over a 7 x 2.5ft sheet of film laid out over a large metal tabletop

Below: Untitled [*Fumées – plan normal à la direction du courant* (smoke)], 1901 by Étienne-Jules Marey – Marey’s later experiments in life found him exploring the abstract nature of smoke trails and their interactions with different forms



© HIROSHI SUGIMOTO. COURTESY FRAENKEL GALLERY, SAN FRANCISCO



© COURTESY OF CINÉMATHEQUE FRANÇAISE, PARIS

a curatorial decision.

‘There are plenty of lenders to the exhibition, and part of the reason for this is that a lot of the work on show from the modern period is rare,’ says Hobson. ‘Ben’s research has uncovered the importance of certain practitioners, but we’ve had to borrow the works, which are not necessarily widely held or distributed.’

Borrowing works is part of the process of producing any exhibition, especially if it touches on contemporary photography, but Burbridge also alludes to gaps in the photography collections held by British institutions, which Hobson and he had to fill by sourcing works from elsewhere.

‘In Britain, as a nation, we didn’t take up collecting photography in the way that other countries did, and so a lot of key names – László Moholy-Nagy, Berenice Abbott – from the 60-year period at the beginning of the 20th century where you have modernism, are not really in British collections. For this show, we had no option but to go abroad [to source certain works]. It

wasn’t until the 1970s that photography really started to be taken seriously as an art practice in this country. It was only then that we started to buy it for our collections. It’s a process that continues to this day with places like Tate and the National Media Museum, both of which are building a significant collection.’

Photographic practices

‘The curators’ decision to look at how contemporary practitioners are engaging with early photographic practices was present from the beginning,’ says Burbridge. ‘There’s a fair amount of looking back to photography’s early history [and] it was one of the common threads that came into conversations.’ He continues, ‘Greg and I were familiar with a lot of contemporary art practices and confident about the links [between these and earlier works], but we realised there is a history of artists who are using early material that stretches back throughout the 20th century. So we thought, why not tell this story?’

He adds that one of the reasons



Revelations: Experiments in Photography runs at Media Space in the Science Museum, London, until 13 September. For more information visit www.science-museum.org.uk/revelations. Admission: £8.

Left: Ohne Titel Dessau, 1925 by László Moholy-Nagy – An example of one of Moholy-Nagy's pioneering and abstract photograms, a process that found the photographer laying objects on photographic paper and exposing the sheet to light

many modern day photographers are interested in chemical and mechanical processes is in part down to what he calls 'a so-called digital revolution'.

'These people are dealing with sets of assumptions about what photography is, which I think have been thrown into question as a consequence of recent technological shifts,' says Burbridge. 'There is a narrative about technology and its impact on culture that has been brought into focus by artists who are using these older methods.'

Hobson adds that the exhibition operates on two levels: one relates to photographic processes, and the other to cultural contexts and our attitudes towards science in any given era. He says, 'Put simply, the 19th century was about discovering what science is, while the middle room of the exhibition is [about] how we have embraced science and the effect it has on our lives. You see a shift from the earlier practitioners who are quite optimistic to those who begin to question [photography's] value.'

He also draws attention to the

presence of darker themes later in the exhibition – war, surveillance, destruction – 'that are likely to affect the viewer on a more subconscious level'.

Ultimately, says Burbridge, the exhibition explores what early experiments and techniques mean to contemporary photographers, but also questions photography itself.

'There is a real presence of abstraction in the exhibition,' he says. 'A lot of the photographs are not immediately identifiable as photographs; they're not always made with cameras. So for me, one of the most interesting things that comes out of the exhibition is how early practitioners and a lot of artists since have questioned what photography is. Why is photography thought to be this medium that imposes a single-point perspective on the world [when] there are other uses for the technologies of photography to produce different types of imagery?'

The Science Museum

The exhibition was originally meant to be the first at Media Space when

it opened in September 2013, but it was put back and is now the fourth to be shown at the space, housed within the Science Museum.

'When we looked at the idea for the exhibition we realised its potential to be something really significant,' says Hobson. 'But in order for that to happen, we needed to secure the international loans that are essential to telling the story in a complete and exciting way. Organising those loans became complicated as it often can be, in terms of us being able to get the right kind of material at the right time. So to ensure we could create the best exhibition and book possible, we decided to shift the order in which we programmed the shows at Media Space.'

Hobson believes that now is the right time for such a show, given Media Space has more than established itself as an important voice in contemporary discussions about photography.

'*Revelations* is quite a radical exhibition, in that it tells a new history of photography, and for me it works better in its current place in the programming; it may have been too much for audiences then, but now is the right time,' he says.

Hobson hopes the accompanying book, edited by Burbridge, will serve as a legacy for the project.

'It's extremely important that our research is remembered and made available in a tangible format after the exhibition,' says Hobson.

'The exhibition is not just a collection of pictures – it's a collection of ideas.'

AP

Below: X-ray of Angelfish and Surgeonfish, 1896 by Eduard Valenta and Josef Maria Eder



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Robert Cornelius

Robert doesn't 'capture moments' or 'save memories' – he prefers to create them instead. He's been taking pictures professionally since 2008, and Photoshopping like his life depends on it since 2003. He's nothing without his magical Photoshopping powers.

www.robertcorneliusphotography.com

Releasing the Messengers

By Robert Cornelius

Photographer **Robert Cornelius** reveals how he turned a shot from day into night...

The goal in all of my images is always to tell a character's story that the viewer can then decipher. I like the idea that they can project their own stories and imagination on to my artwork. When creating this image titled 'Releasing the Messengers', my concept was to have a beautiful sorceress using a couple of giant floating diamonds as some sort of a communicator between worlds. Think of it as a magical crystal-ball-telephone, if you will. These diamonds were also going to be my light source.

Day for night

For this shoot I wanted to attempt a 'day-for-night' shoot – to take the image in broad daylight and then make it look like a night-time scene in post-production. To this end, I was planning to alter the lighting completely in Photoshop. I really enjoy giving myself little challenges like this to stretch my creative muscles and see what I can come up with and how I can overcome the various technical challenges that may arise through the project.

I shot some big fake acrylic gems on location for my communicators, but while

editing later I decided they just weren't working for me. I came across a stock image of the running horses and thought that they would be a much more interesting addition to really flesh out my idea. The trick here was going to be making these dark brown horses into glowing white mystical message-delivering spirits of some kind.

The process

For my main base image I had my model stand on a large rock in the middle of Central Park in New York City. It was about 4pm on an overcast day so the lighting was perfect for what I wanted to try to pull off, thanks to the pleasing soft light.

After I had the face and body position that I wanted, I had her change out of the dress and then fling the garment around several times. I then used these shots of flowing fabric to expand her dress and make it a bit more billowy and impressive once in Photoshop.

I also took a handful of images of the area surrounding her, so I could expand my frame by stitching all the images together, thus making a larger, more detailed image than if I were to have shot her from further away.



ALL PICTURES © ROBERT CORNELIUS, UNLESS OTHERWISE STATED

This shot came from a desire to produce a day-into-night image

KEY IMAGES



The main element of the shot



These horses would be turned into



glowing white in Photoshop



By shooting multiple shots of the dress, it was possible to extend it

Top tip

WHEN attempting a ‘day for night’ shoot yourself, the flatter your lighting, the easier it is to manipulate later in Photoshop. Direct sunlight is your enemy as the shadows created will give the game away. Obviously you can’t control weather, but you can control when you shoot. Try to shoot on overcast days, mornings before the sun comes up, or evenings after the sun is down, but before it gets dark.

STEP BY STEP



1 Developing

I always shoot raw files, so the first step was to develop the file. I decided to turn the red dress and hair pink and also played up the greens a bit, knowing they were going to be made darker and would lose some colour.



2 Expanding the frame

Next, I stitched in several images I had taken of the area around my subject. Using layer masks and the Warp tool when needed to blend the different layers together, you can achieve a seamlessly larger scene.



3 Expanding the dress

Using the Pen tool I selected pieces of the dress from the extra shots I took of it being thrown at different angles. I layered them up, twisting and turning the pieces as I saw fit using the Transform and Warp tools. I also clone-stamped out all the people in the background.



4 Darken background

I isolated the girl and the rock, added new clouds, and darkened the background. I placed one cloud layer set to 40% opacity with a Multiply blending mode (over the entire background), duplicated that layer and set it to Overlay blending mode at 40% opacity. Lastly I filled a layer with black, lowering opacity to 20%.



5 Horses and shading

I placed the horses where I wanted my light source to be, and began to alter my lighting. On a normal layer with a soft opaque brush I painted with black to add in darker shadows on the model and the rock. Then on a layer set to overlay, I added more detailed shadows and highlights, with very precise dodging and burning.



6 More lighting changes

Next, I desaturated and inverted the horses, turned down their opacity to 40% and masked away parts of them that were going to be smoke. I created a vignette by filling a layer with black, setting it to 60% opacity and masking it away a bit from the centre where my light was going to come from.



7 Smoke and detailing

Using some smoke brushes I stamped in the smoke effects around the horses. I built the smoke up one layer at a time, turning and flipping the different pieces to make it look as though it was coming out of her hands and flowing from the horses.



8 Creating horse glow

To make the horses glow and appear brighter, I used a white large soft brush under the horse layers. Then I duplicated and merged the horse layers, set the blending mode to Overlay and applied both an outer glow and inner glow using layer styles. Then I reduced that layer to 70% opacity.



9 Finishing touches and toning

I added a Hue/Saturation adjustment layer set to a purple tone, set it to Soft Light and lowered opacity to 30%. I added a texture layer set to Overlay and lowered the opacity to 10%. Finally, I used the High Pass filter to desaturate and sharpen, and cropped it.

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'Slurpee' waves

By Jonathan Nimerfroh

Jonathan Nimerfroh's shots of frozen ocean waves off the coast of Nantucket went viral around the world. He talks to **Jon Stapley**

These frozen wave photos were taken on 20 February this year, during my daily surf check. When I pulled up to the beach I could see the horizon just looked strange. When I reached the top of the dunes I saw that about 300 yards away from the shoreline the ocean was starting to freeze. I honestly couldn't believe my eyes, I'd never seen anything quite like this. It was actually the sound that I noticed most of all – how silent the ocean was. The frozen waves were slow and solid-looking. It was an amazing sight.

The high temperature that day was around 19°F (-7°C). The wind was howling from the south-west, which would typically make rough or choppy conditions not so good for surfing, but since the surface of the sea was frozen slush, the wind did not change the shape. What resulted was perfect, dreamy slush waves. Most waves were around two

feet with some larger sets slushing through around three foot or waist-high. What an experience to be absolutely freezing on the beach watching these roll in while I mind-surfed them.

The next day I drove up to see if they had melted but beginning that same 300 yards away from shore, the water had frozen solid and there were no waves at all. I've been asking all the fishermen and surfers I know if they have ever seen such a thing and they have all reported that this is a first – a result of it being the coldest winter we've had in 81 years. I guess the people I asked weren't old enough to remember a colder winter than this.

I've been photographing the ocean for as long as I've been a photographer, which is really my whole adult life. It can be the same beach, the same time of day as it was yesterday, but the ocean is always changing. As a surfer and a

photographer, I appreciate the ocean in so many ways: it is my muse, it's my best friend on a bad day, it's always there for me. It's brought me joy and now success with the 'Slurpee Wave' photos (note: a Slurpee is an American drink made from crushed ice). It's honestly something I could never get tired of photographing.

Am I concerned about the future of the ocean? I'm lucky that I live on an island that recycles more than most other towns in the US, and I let that

mentality spill over into all other areas of my life. I comb the beaches here for trash and incorporate it into my artwork for my coastal-inspired marketplace Nantucket Salt. I trade gear with friends and repurpose the things I have. I think a major part of preserving the earth and the ocean we all love is to consume less and to repurpose and reuse what you already have. Not to mention the fact that old things tend to be really cool.

© JONATHAN NIMERFROH



Jonathan Nimerfroh

Jonathan Nimerfroh lives on Nantucket, an island 30 miles off the coast of Massachusetts, USA. Jonathan describes himself as 'obsessed' with the ocean and when not taking photographs of the swells he can be found riding them in all seasons. When his tiny island gets too small, Jonathan loves to travel to exotic places. See more of Jonathan's photography at www.jdnphotography.com



GOING VIRAL

THE EXPERIENCE of having a photo go viral is really surreal. I started with 1,500 Instagram followers and in the course of four days I had 14,000. It might be a cliché to say the response has been overwhelming, but the response has really been overwhelming! In the thick of it, I was gaining about 300 followers on Instagram per hour. I would sometimes just refresh my feed to see the number climb higher and higher like it was a stopwatch. On one day, I literally had to sit down to watch it go from 9,999 to 10,000.

The story has been all over the world: everywhere from South America to Japan. And here at home it's been on *Good Morning America*,

World News Tonight With David Muir, on Yahoo's home page, and a half-page printed in the Saturday edition of *The New York Times*. So many friends sent me screenshots of where they saw it. My dad was even talking about it at a soccer game and a stranger approached him and said, 'Are you talking about those slurpee waves?' The reach of the story has been pretty incredible.

The most killer thing that happened was when pro-skater Tony Hawk reposted my photo on Instagram. And then started following me. He was my idol growing up; I had his posters all over my walls. And now he is following me on Instagram.



Jonathan saw a huge rise in his Instagram followers

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HOW TO ENTER

To enter via email, follow the link at the bottom of this page. We need to know where and how you took your image, plus the camera and lens used with the aperture and focal-length details. Remember to include a telephone number and your postal address so we can contact you if you win.

To enter by post, send a covering letter with your image, including the information mentioned above, letting us know if you would like your entry returned to you after judging (please enclose an SAE). Entries should be sent to APOY, Amateur Photographer, 9th floor, Time Inc (UK), Blue Fin Building, 110 Southwark Street, London SE1 0SU.

Plan your APOY 2015 year

Below is a list of this year's rounds, a synopsis of what we're looking for and the dates they will be announced. When you are planning your entry, remember to take into consideration the criteria of fulfilling the brief, creativity and technical excellence on which you will be judged.

Theme	Synopsis	Announced	Closes	Results
Night Life	Low-light photography	7 Mar	29 Mar	25 Apr
Going Abstract	Abstract images	4 Apr	26 Apr	30 May
The Wider Perspective	Creative wideangle	2 May	31 May	27 June
In Focus	Shallow depth of field	6 June	28 June	25 July
Up Close	Macro (insects/flowers/plants)	4 Jul	26 Jul	29 Aug
On the Street	Street photography	1 Aug	30 Aug	26 Sep
Lie of the Land	Landscapes and cityscapes	5 Sep	27 Sep	24 Oct
Shades of Grey	Black & white	3 Oct	1 Nov	28 Nov

How to enter via email: For full details of how to enter via email and for terms and conditions, visit www.amateurphotographer.co.uk/apoy15



This month's prize

Win a Sigma 10-20mm f/4-5.6 EX DC HSM and a Sigma 15mm f/2.8 EX DG Diagonal Fisheye lens

THE SIGMA 10-20mm f/4-5.6 EX DC HSM's super-wideangle capability makes it a powerful tool for both indoor and landscape photography. It is designed to optimise results with DSLR cameras incorporating APS-C-sized imaging sensors. This lens is equipped with an inner focusing system, and the HSM design provides quiet, high-speed autofocus and manual focusing.

The winner will also receive a Sigma 15mm f/2.8 EX DG diagonal fisheye lens. This digitally optimised diagonal fisheye lens is

equipped with multi-layer coating technology that reduces both flare and ghosting. This also ensures an accurate colour balance and high-definition results. With a minimum shooting distance of only 15cm (around 5.9in), this lens has a maximum magnification of 1:3.8. The close-focusing capability, together with a large depth of field, allow close-up photography that covers objects surrounding the photographic subject.

That's a total prize value of £1,279.98 for APOY round three.

Round Three

The Wider Perspective

THE WIDER Perspective (Creative wideangle) is the subject for the third round of APOY 2015. It should go without saying, but choosing the right lens for your scene is perhaps the most crucial factor in producing a successful image. The appropriate focal length can serve to obscure as much as it can reveal. For example, a telephoto lens can home the viewer's attention into the subject by removing any extraneous details that may serve to distract the eye.

However, for this round we want you either to

restrict yourself to using a wideangle lens or, if you're feeling brave, try your hand at producing a panoramic view. Any subject is acceptable. You can shoot landscapes, cityscapes, still life or street photography. You could even try using your wideangle lens to bring a little something extra to a portrait photograph. You can find appropriate subjects everywhere.

As always, we have excellent prizes to give away and if you'd like some tips to set you on your way, turn to page 34.

APOY
2015
In association with
SIGMA

Here we see how
a wideangle optic
can create a
dynamic and
engaging take
on portraiture



Round Three Wideangle

We take a look at some tips and tricks to set you on your way to shooting creative wideangle



© JARROD CASTAING

Cityscapes

WALK through any capital city and it’s difficult not to be blown away by the architecture. This is particularly true when you can gain access to a building that offers a sweeping view of the surroundings. A wideangle lens allows you to emphasise just how impressive the scene is. Above is Jarrod Castaing’s entry from APOY 2011. Jarrod was standing in the optimum position to include three roads in his shot. However, why not also try shooting city skylines? It’s a subject that benefits greatly from pan stitching.

© MATTEO COLOMBO



Small scenes

WE’VE emphasised how a wideangle lens and panoramas can be used to bring out the impressive scale of a scene, but you can also use your wideangle lens to focus on the more intimate details you come across. Take Matteo Colombo’s entry (above) from APOY 2011, for example. It’s a beautiful and quiet image, yet one that still shows you so much more than a telephoto lens could in this situation.



© NEIL MANSFIELD



© DAVID JARDINE

Pan stitches

PAN STITCHES (or panoramas) are fun to produce. Place your camera on a tripod on a flat surface. Set your camera to manual, including the focus. Then pan your image from end to end, making sure you take a

picture at certain increments. You may find you have a number of shapes you can use as guides, but you should also make sure there is some overlap as this makes it easier when stitching your images together later. Then, using Photoshop’s Photomerge function, you can produce your panorama.

RULES 1. Entrants may submit only one photograph per month, as an sRGB JPEG file that is 2700-3000 pixels along its longest dimension, an unmounted print (max size 210 x 297mm) or slide (no glass mounts please), in colour or black & white. 2. The entrant’s name, address and daytime phone number must be attached to the slide mount or the back of the print. 3. You may only submit digital files by email (no CDs/DVDs). When submitting a digital file, the file name of your image must be your first name and surname, the subject line of your email message must state the round name and your name once again, and the body copy of your email must include your name, address, daytime telephone number, the camera model, lens and exposure details. 4. Photos submitted must be your own work, must not be copied, must not contain any third-party materials and/or content that you do not have permission to use and must not otherwise be obscene, defamatory or in breach of any applicable legislation or regulations. If Time Inc (UK) has reason to believe your entry is not your own work or otherwise breaches this rule, your photos will NOT be considered. 5. Photos must not previously have been published in a national UK photography magazine. 6. Copyright of all entries remains with the photographer, but Time Inc (UK), Sigma and their associated group companies reserve the right to use, publish and republish entries in connection with the competition, without payment. 7. By entering this competition you grant permission to Time Inc (UK), Sigma and their associated group companies to reproduce your photos in electronic format and hard copy including for display at an exhibition, in Time Inc (UK)’s Amateur Photographer magazine and on Time Inc (UK)’s and Sigma’s websites and social media should they be selected to promote the competition. 8. You grant Time Inc (UK) and Sigma the right to use your name and town or city of residence for the sole purpose of identifying you as the author of your photos and/or as a winner or runner-up of the APOY competition. 9. Each postal entry must be accompanied by a covering letter, including your name, address, telephone number and image/camera details. All submissions must be well packaged in a stiffened envelope (no tubes, please) bearing sufficient postage, and entrants wanting their picture back must include a stiffened SAE stamped of sufficient value for their return. 10. This competition is open to bona fide amateur photographers and students only. That is, entrants should not earn more than 10% of their total annual income OR £5,000 annually from photography. 11. Employees of Time Inc (UK), Sigma and their families may not enter this competition. Entries are judged by AP staff. 12. There is no age limit for entering, and international entries will be accepted. 13. Prizes are as stated and no cash or other alternative can be offered to the monthly prizes or overall prize. 14. Prize value correct at time of going to press. Overseas winners will be contacted about how to claim their prize, although entrants who live outside the UK who win a prize will be liable for any local customs charges and enter at their own risk. Sigma has the right to substitute a prize for a similar item of equal or higher value if the stated prize is not available. No money can be added to the overall prizes. The overall first prize for the APOY 2015 competition will be to win Sigma products to the value of £2,000 RRP as at the date of notification. 15. Prizes are subject to Sigma standard terms and conditions for its products. Acceptance of a prize is deemed to be acceptance of those terms and conditions. 16. Entries on behalf of another person will not be accepted and joint submissions are not allowed. 17. No responsibility is taken for lost, delayed, misdirected or incomplete entries. Proof of delivery of the entry is not proof of receipt. 18. No purchase is necessary. 19. In the event of a tie, the Editor will choose a winner. The Editor’s decision is final and no correspondence will be entered into. 20. By submitting photos you are accepting these rules. 21. Time Inc (UK), Sigma or their associated group companies shall not be liable for any loss, damage or injury of any nature howsoever caused, sustained by any entrant under this promotion. However, nothing in these rules shall have the effect of excluding or restricting liability for personal injury, death, fraud or fraudulent misrepresentation caused by the proven negligence of employees or agents of Time Inc (UK), Sigma or their associated group companies. 22. Sigma shall not be liable for any failure to supply the prizes where such failure is caused by any supervening circumstances outside its control which amount to force majeure and which without the fault of either party renders performance impossible or incapable of satisfactory execution. 23. These rules are governed by the laws of England and Wales and any dispute in relation to them shall be subject to the non-exclusive jurisdiction of the English courts. 24. This competition is owned and run by Amateur Photographer/Time Inc (UK) and all competition terms and conditions are bound by Amateur Photographer/Time Inc (UK) rules.

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Appraisal

Expert advice and tips on improving your photography from **Damien Demolder**



The final version reveals a few more details in the shadowed areas

Picture of the week

The Speech Ferdinand von Korff

Canon EOS 400D, 17mm, 1/20sec at f/2.8, ISO 400

THIS is a cracking picture. I'm not absolutely certain of all the details surrounding the occasion, the location or even whether the people in the scene are related, but there is plenty of information contained in the picture to help us make up the story ourselves. In actual fact, the story doesn't matter, as it is the moment and the situation that we read and recognise – the old man making a speech after dinner, the men waiting for him to finish so they can drink their shots and the wee boy being a bit bored by the adult activity and losing his concentration.

From the angle that Ferdinand has shot this, we could be there ourselves (and I'd rather like

to be) and we can feel a part of the scene. While we listen to the old man praising/ranting/celebrating/memorialising, we can use the time to look around the table to see what we have just been eating.

I love the background and how much we can draw from it: the bare light bulb, the depth created by the people at the edges of the frame, and the respect that the head of the family still retains that he can stand and make everyone wait while he says his bit.

Ferdinand's original was a little contrasty and I thought we'd lost some important detail in the shadows, so I've created a new version that shows what it might have looked like had he



processed the file differently or selected softer settings in his camera. A portrait setting would have worked well for this scene.

It's a wonderful picture, and one I've really enjoyed looking at and being consumed by, so Ferdinand wins my picture of the week award.



Win! Send up to six prints, slides or images on CD (include the original files from the camera along with your versions on the CD). Tell us about the pictures and include details of equipment used and exposure settings. Send your images to *Appraisal* at the address on page 3. Enclose an SAE if you want them returned. The picture of the week will receive a year's digital subscription to AP worth £79.99

Submit your images

Please see the 'Send us your pictures' section on page 3 for details or visit www.amateurphotographer.co.uk

**BEFORE**

The exposure was opened up to capture the density of the black, but the overall image is too bright

**AFTER**

The shot manipulated to show the effect of using flash, without overexposing the background

Bee Andrew Gustar

Panasonic Lumix DMC-LF1, 40mm, 1/125sec at f/5.8, ISO 320

THERE are many technical issues to overcome before we can create great macro images – and then we have to deal with the subject matter. When photographing beetles, bugs and flying things, we are often going against the grain of nature and trying to see something that is designed to remain hidden. Bees, however, are usually brightly coloured, but they can still present us with a problem because part of their body is covered in a deep black fur that soaks up the light like velvet. Here, Andrew has attempted to get round the density of the black by opening up the exposure, but as you can see, this has created a shot in which the whole scene is simply too bright. Had Andrew exposed 'correctly', however, the bee would have been too dark. And that is the problem – getting

the exposure right for both subject and background when they are so different in characteristics and lit with a soft overcast sun.

This is why so many macro workers use flash. A pop of flash can penetrate the darkness of the bee's fur to light it up and, if directed correctly, leave the background untouched. In effect, what we often need to do is create different illumination levels for the subject and the background, and also different qualities of light that suit the type of objects each light source will encounter.

Here, I've quickly created an impression of what the shot might have looked like had Andrew managed to pump light into the bee with a bit of flash without overexposing a background lit only by ambient light. The ability to control light in photography is power.

Power Assisted Flight Andrew Wood

Nikon D800, 105mm, 1/125sec
at f/32, ISO 200

ANDREW is a regular contributor to AP's photo competitions and has done rather well in the past with his careful compositions and unexpected angles. Here once again he demonstrates the creativity of his imagination and his technical abilities, with a well-laid-out shot that is exposed nicely, is sharp and which makes us sit up and pay attention.

Unfortunately, there are good ways of making us pay attention and ways that are, well, less good. This shot focuses our attention in the same way that a bank robber might acquire the undivided consideration of the lady behind the desk. While I admire Andrew's neat use of bright colours against a neutral background, which makes the subject stand out immediately, I am also somewhat horrified at the prospect of one of God's more beautiful creatures being sent 180 yards down the fairway to land like tattered confetti on a manicured green. As much as the shot is an interesting idea, it is also slightly obscene, and its (I think) unintentional theme of destruction will appeal to no one.

It is very easy when we are working away at an idea that involves some photographic mastery, to forget to sit back and see what exactly we are creating. I know myself that I can get carried away with something for hours only for my wife to walk by and casually point out that what I've been striving for is plain boring. I suspect that Andrew got caught in the same trap here. Photographically very well done, but aesthetically unfortunate – something that is very easy to do and not always easy to see.



A 'good' photograph but aesthetically unfortunate

Damien Demolder is a photographer, journalist and photographic equipment expert, speaker, judge and educator. He has worked in the photographic publishing industry for 17 years, including 15 years at *Amateur Photographer*. He uses a wide range of equipment, from wooden plate cameras to the latest DSLRs, and is a great fan of all products that make good photography more accessible to more people

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Callum McInerney-Riley tests an all-black messenger bag designed for mirrorless camera systems

At a glance

- Subtle all-black design with BGG leather detailing
- Stylish and ergonomic
- Designed to fit CSC kit with lenses
- Inner pockets for 8in tablet and personal belongings

THINK Tank has just released a new series of Urban Approach backpacks and messenger bags for mirrorless cameras. The messenger bag comes in two different sizes: 5 and 10. The former will house up to a large-sized CSC with lens attached, plus up to three extra lenses and a 8in tablet, while the 10 has space for an additional lens and a 10in tablet.

The styling is minimal, with an entirely black exterior, matt black leather accenting across the front, and a durable woven nylon fabric on the front flap and underside. The bag is also coated in a waterproof DWR (durable water-repellent) coating, though there's also a seam-sealed rain cover in case users get caught in the rain.

Two large dividers spit the main compartment into three, with extra, small Velcro dividers allowing users to store multiple lenses in each section. A tablet can be stored at the back, while the frontside has a large pouch for storing accessories and personal belongings.

Verdict

Though not extensively padded, the Urban Approach bag does a reasonable job of protecting kit. It's comfortable to carry over one shoulder, and the strap is soft and breathable. The bag easily took an Olympus OM-D EM-5 Mark II with a small prime attached, plus three further small primes and a pro zoom. The bag is of exceptional quality and clearly built to last.

Silent opening systems

The Velcro can be covered over and the bag fastened with a clip for silent operation when needed.

Padded shoulder strap

The shoulder strap is breathable and padded, with small lines of silicon to hold it in place.

Bottle holding pouch

The side pouch is designed to hold a bottle, which is really useful when taking your camera kit with you on long walks.

Amateur Photographer
Testbench
Recommended
★★★★

ALSO CONSIDER

Ona Leather Prince Street

Around £239, www.onabags.com

A great, but expensive, option, this messenger bag will house a large amount of kit, is heavily padded, and looks subtle and stylish.



Think Tank Photo Mirrorless Mover 20

Around £40, www.thinktank.com

Similar in size (but not styling) to the Urban Approach bag and made of the same high-grade materials.

Lowepro Event Messenger 100

£37, www.lowepro.co.uk

An inexpensive messenger bag with enough space for a small compact system camera and a couple of lenses. Comes in a choice of black or mica – a type of muted greyish green.



Canon's lens range is covered in some detail



Canon Lens Guru

● Free ● www.canon.co.uk

YOU'D be forgiven for thinking the Canon Lens Guru app is solely about lenses – just from its name – but it is quite a bit more than that. In fact, it's a very useful app for all amateur photographers, especially those that are just starting out. The opening section is a learning hub, which has downloadable video tutorials on various aspects of photography. These include guides on macro, portrait, sports and wildlife, among other things. The second section has example pictures of varying subject matter, with the app informing users which lenses would be ideal for capturing these types of images.

The final section is a guide on lenses that are available from Canon: landscape, macro, architecture and more. For those looking to invest in new glass for their Canon DSLR system, it's useful to get an overview of what's out there and get the assurance of exactly what you need.

Equally, for any other DSLR owners, regardless of brand, the app still teaches fundamentals about what kit is best suited for what situations. While the acronyms may not be the same, similar functions will be available on lenses from other manufacturers. The app is free and available on both Android and iOS devices from either the Apple App or Google Play stores. **Callum McInerney-Riley**



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At a glance

- 28-million-pixel, APS-C CMOS sensor
- Samsung NX lens mount
- ISO 100-51,200 (extended)
- 3in, 1.04-million-dot tilting touchscreen
- 9fps continuous shooting
- 4K video recording (with 1.7x crop)
- Price £599 with 16-50mm lens









Samsung NX500

The **NX500** places the NX1's impressive 28-million-pixel sensor into a compact body. **Andy Westlake** finds out whether it's a wolf in sheep's clothing



For and against

-  Excellent image quality – high resolution and low noise
-  Impressive autofocus – fast and accurate
-  Extensive video recording options, including 4K
-  Small, fiddly control dials
-  OLED screen can be difficult to see in bright light
-  No electronic viewfinder option

Where in the range



Samsung NX30
Price £530
with 18-55mm lens
The SLR-style NX30 has a clever tilting viewfinder and fully articulated screen, but is based around an ageing 20.3-million-pixel sensor

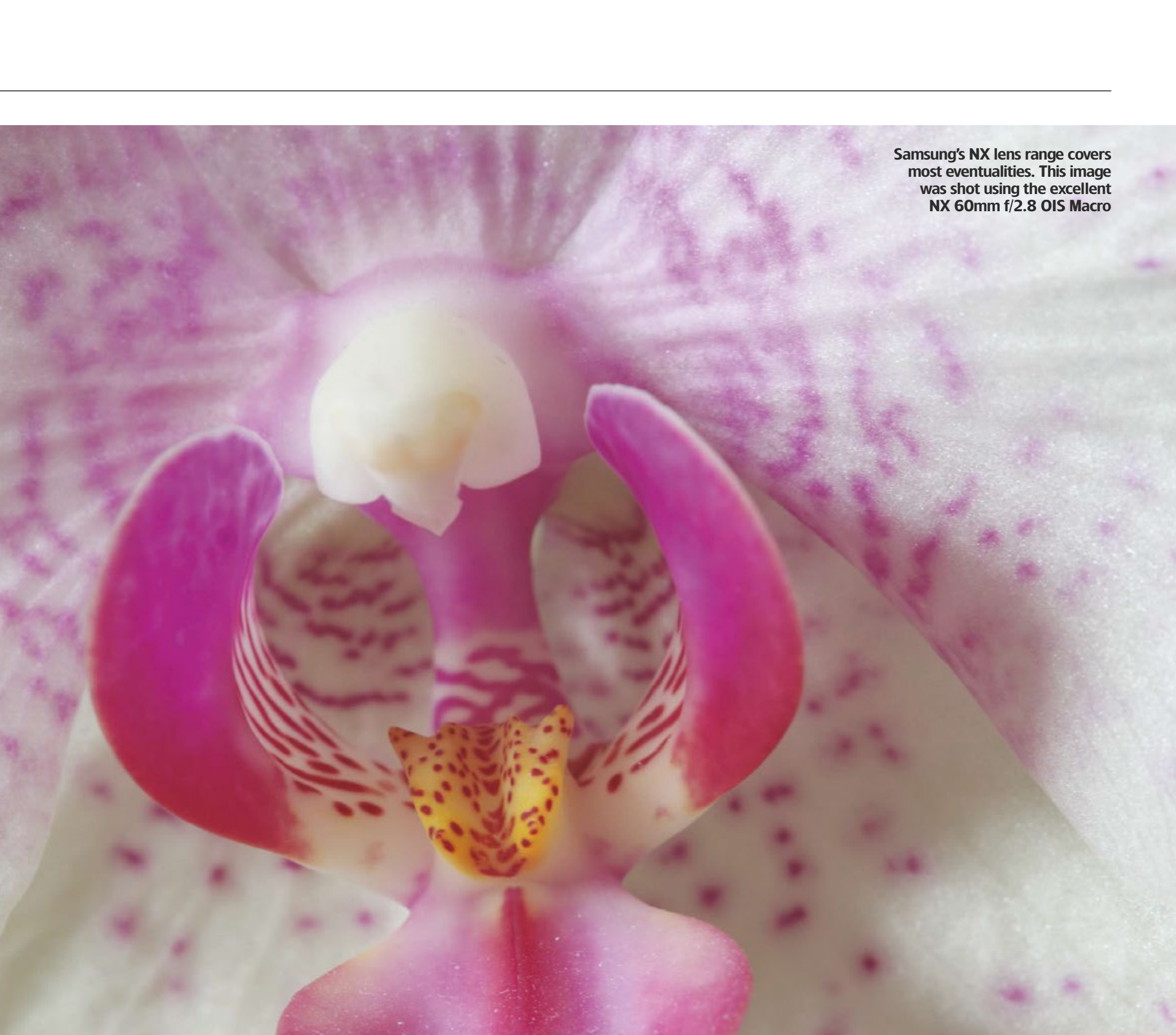


Samsung NX3000
Price £260
with 16-50mm lens
Superficially similar in design to the NX500, this entry-level model also uses the older 20.3MP sensor

Data file

Sensor	28-million-pixel, APS-C CMOS
Output size	6840 x 4320 pixels
Focal length mag	1.5x
Lens mount	Samsung NX
File format	Raw (SRW), JPEG, raw + JPEG
Shutter speeds	30-1/6000sec + bulb
ISO	ISO 100-51,200 (extended)
Exposure modes	PASM, auto, scene
Metering	Multi, centreweighted, spot
Drive	9fps
Movie	4K (DC24p or UHS 30p)
Viewfinder	None
Display	3in, 1.04-million-dot tilting AMOLED touchscreen
Focusing	205-point phase detection, 209-point contrast detection
Memory card	SD, SDHC, SDXC
Dimensions	120 x 64 x 43mm
Weight	330g (with battery and card)

Samsung was the third manufacturer to bring a compact system camera to market, with the NX10 in early 2010, not all that long after Panasonic and Olympus with their Micro Four Thirds models. But despite offering good value for money and an increasingly impressive lens range, the NX system has never quite managed to catch photographers' imaginations in the way that others have. With somewhat bland 'me-too' designs, Samsung has previously offered little to make its cameras stand out from the crowd, and persuade photographers that it understands what they need and want. With the launch of the NX1 late last year, however, things have changed. This hugely capable



Samsung's NX lens range covers most eventualities. This image was shot using the excellent NX 60mm f/2.8 OIS Macro

SLR-style model has a clever sensor design that combines high image quality with remarkable continuous shooting and autofocus capabilities, not to mention 4K video recording. Indeed it impressed us sufficiently to win our Innovation of the Year award this year. Now Samsung has placed the same sensor into a small, relatively inexpensive and more compact, rangefinder-style body. The result is the NX500.

Superficially, the new model looks much like its predecessor the NX300, which we liked well enough when we reviewed it back in 2013. But aside from the new sensor and an updated DRIME V processor, there are a couple of less obvious, but still useful changes. Samsung has added a

second control dial, supplementing the small one on the top-plate with an equally little one on the back. It may look like a minor change, but having twin dials always makes the camera more pleasant to use if you like to take control over exposure settings. The rear screen also now tilts up 180° to face fully forwards, pandering to the selfie generation.

Features

Even a passing glance at the specification sheet reveals that the NX500 is an exceptionally well featured camera. Indeed, Samsung's biggest problem may well lie in persuading potential buyers that this relatively unremarkable-looking model can – on paper – outperform anything

else at its price point, including DSLRs. That 28-million-pixel sensor offers the highest resolution available for APS-C cameras; you'd have to spend double the money to surpass it. This is backed up by 14-bit raw recording in single-shot drive mode, to record the maximum image data deep into the shadows.

The sensitivity ranges up to ISO 25,600 as standard, and ISO 51,200 when extended, with the sensor's backside-illuminated design giving it an advantage at higher settings. Tucked away in the menu is a state-of-the-art auto ISO program that allows the user to specify not just the maximum allowable sensitivity, but also a minimum shutter speed (from 1sec to 1/1000 sec). Alternatively,

the camera can set the minimum speed based on the focal length of the lens in use, but with a user-selectable bias towards slower or faster speeds depending on their preferences. Auto ISO can even be used in manual mode, and combined with exposure compensation to control the image brightness. This is all incredibly flexible, and matched by few other brands.

When it comes to continuous shooting, the NX500's DRIME V processor is slimmed down compared to the NX1's DRIME V, but it's still powerful enough to support nine frames per second for up to 40 shots in JPEG mode, although only five shots in raw format. The sensor's on-chip phase detection means it can

➤ track focus on a moving subject while shooting at this rate too. Indeed, autofocus is essentially the same as on the NX1, with a hybrid phase and contrast-detection system that covers practically the entire image area. Naturally, face detection is available for portrait shooting, along with rather gimmicky smile-shot and wink-shot shutter release modes.

Other features include a multi-shot in-camera, high dynamic range mode to deal with extremely high-contrast scenes, although this is JPEG only. Alternatively, Samsung's Smart Range+ mode can render more of the dynamic range captured by the sensor in the camera's JPEG output. There's also a highly customisable intervalometer mode, with the option to make a full HD time-lapse movie in-camera.

Naturally, a whole range of image-processing options is on offer, including vivid, portrait, landscape and retro modes, and a very attractive black & white mode labelled Classic. JPEG shooters can further indulge themselves with vignetting, miniature, and partial colour effects too. For raw shooters, a copy of Adobe Lightroom is included in the box, which adds greatly to the overall value.

This being Samsung, a full array of connectivity options is built-in. As usual it has built-in Wi-Fi for connection to a smartphone or tablet, allowing image sharing and remote control, with easy NFC-mediated set-up simply by the tapping devices together. But in a feature unique to Samsung, it can do all the same things using a less power-hungry, shorter-range Bluetooth connection. I found that

With 28MP to play with, there's plenty of scope for cropping your images



'The NX500 is capable of recording loads of detail at low sensitivities, while delivering very good high ISO shots too'

both methods worked very well with my Samsung tablet, but the camera would only talk to my iPhone 4S over Wi-Fi.

Video

The NX500's headline video feature is undoubtedly its ability to record at 4K resolution direct to the SD card, at 4096 x 2160 pixels and 24fps or 3840 x 2160 pixels and 30fps, using the same space-efficient H.265 codec as the NX1. Unlike with the NX1, however, the 4K video is read-only from the centre of the sensor, giving a considerable 1.68x field-of-view crop. This is great for shooting distant subjects such as sports, but problematic if you want to record sweeping vistas. Fortunately, Samsung allows you to preview the cropped view before you start recording by pressing the Custom/Delete key.

Most users will probably still prefer to shoot in full HD, and here the NX500 is capable of 60, 30 or 24fps recording at 1920 x 1080-pixel resolution. High-speed and slow-speed recording modes are also included.

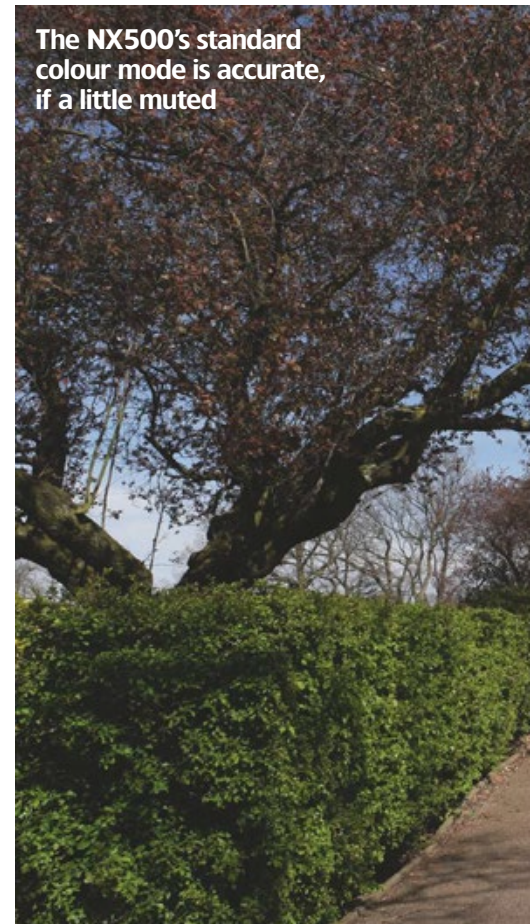
Full manual control is available during movie recording – you can change shutter speed, aperture, ISO, and exposure compensation, and pull focus from one subject to another using the touchscreen. A zebra-pattern display can be used to warn of overexposure, and a peaking display used for manual focusing. The only real disappointment, given all this, is the inability to plug in an external microphone.

The quality of 4K footage is superb – it's noticeably cleaner and more detailed than the camera's full HD output when viewed on my full HD TV. But it also takes up about twice as much card space, and currently is far more difficult to edit. So for casual shooting, these are a couple of good reasons to stick to full HD.

Screen

The NX500 has one single viewing option, an OLED touchscreen that tilts downwards for overhead shots, upwards for use as a waist-level finder, or forwards to put the camera into selfie mode. It's easy to dismiss this as a gimmick, but personally I like tilting screens for everyday shooting. They're great for unobtrusive street photography, and don't get between you and

The NX500's standard colour mode is accurate, if a little muted



The bundled 16-50mm kit lens is a capable performer given its compact size, with a useful 24mm (equivalent) wideangle view

your subjects when shooting portraits.

The display is clear and detailed, and its colour rendition is accurate. It works pretty well when shooting indoors or in subdued light, but it can be difficult to see in bright sunlight, even with the brightness turned right up as high as it will go. Unfortunately, there's no option for an electronic viewfinder.

Build and handling

Despite its fashionable two-tone black-and-silver finish, the NX500 is a fairly ordinary-looking camera, and lacks the stylish appeal of competitors such as the Olympus Pen E-PL7. Most of the body is covered with a rubberised,



With a clever dual-hinged mechanism, the rear screen can tilt forwards, upwards or downwards



textured coating, which combined with the curvaceous handgrip and subtle thumb 'hook', makes the camera comfortable to use and feel unusually secure even when held one-handed. The plastic base-plate is colour-coordinated with the main body, offset by the silver top-plate.

The NX500 has a decent array of buttons and dials, which combined with the clear touchscreen make it quick and easy to use. Crucially, the touch controls mostly complement, rather than replace the physical ones. So while it's quickest and easiest to select the autofocus point using the screen, for example, this can also be done using the OK button and the D-pad. There's a decent element of customisation on offer too, with three user-configurable

buttons and the ability to define exactly how you want the two command dials to work in each exposure mode. This means most photographers should be able to set the camera up to their liking.

One feature that does require the touchscreen is the ability to bias the metering separately from the focus point, in a fashion that will be familiar to smartphone users, by pressing down on the screen and dragging the metering area away from the AF area. This can be really useful in high-contrast situations if you want to focus on a dark subject but expose for the highlights.

My main criticism of the NX500 with regards to handling lies with the twin command dials, which are both decidedly



This small clip-on flash unit is included in the box

Focal points

The NX500 packs an impressive array of features into its compact body

Fn Menu

Pressing the Fn button brings up an on-screen display that allows key settings to be changed quickly and easily.

iFn button

Found on most NX lenses, this allows shutter speed, aperture, exposure compensation, ISO and white balance to be set via the lens ring.

Power zoom

The included 16-50mm lens zooms electrically rather than mechanically, using either the ring at the front or buttons on the side of the barrel.

Hotshoe

The NX500 has no built-in flash, but ships with a small slide-on unit. When mounted it blocks the screen from facing fully forwards.

Mobile button

A dedicated button on the top-plate activates Wi-Fi or Bluetooth for image sharing and remote control.

Custom modes

Multiple custom modes can be saved to the 'C' position on the mode dial, and given user-specified names.



Battery

The BP1130 battery is rated for 390 shots per charge, which is pretty good for a small CSC. It's recharged in-camera.

Connectors

A door on the handgrip conceals micro-HDMI and micro-USB ports, with the latter used for charging the battery.





Samsung's Picture Wizard controls include an attractive Classic mono mode

small and fiddly, with rather imprecise clicks. They don't hinder shooting as such, but they make it a less enjoyable process than it could be. Fortunately, help is at hand in the shape of Samsung's excellent iFn control system. Pressing a button on the side of most lenses cycles through the main exposure settings and allows you to change them using the lens control ring (which on most iFn lenses is the manual focus ring). The more I used the NX500, the more I found myself preferring this method of control.

Performance

With the same 28MP sensor as the NX1, the NX500 delivers similarly excellent image quality. It's capable of recording loads of detail at low sensitivities, while delivering very good high ISO shots too. The default colour JPEG rendition is attractive enough, erring on the side of accuracy rather than punchiness and saturation. However, blue skies tend to be understated, and don't have the kind of rich, crowd-pleasing appeal that you get from the likes of Olympus. Auto white balance gets things right more often than wrong, and there's a specific mode to maintain warmth under artificial light.

Metering tends to be fairly conservative, giving well-judged results on bright days but with a habit of underexposing in duller weather. However, the camera provides an accurate preview of how shots will turn out, so it's easy enough to dial in some exposure compensation to fix this.

The 16-50mm f/3.5-5.6 lens that comes with the camera is a decent enough performer,

although as with similar compact power zooms, some compromises have been made to achieve its size and price point. It's very sharp in the centre at its optimum apertures around f/5.6-8, but has a tendency towards soft edges, especially at the long end. However I'd happily accept this as the price for its light weight and portability.

Autofocus

In a word, the NX500's autofocus system is excellent. With a hybrid system of 205 phase-detection and 209 contrast-detection focus points that cover 90% of the image area, and the ability to track focus while shooting at 9fps, I found it rarely misses a shot. During the course of this review, I pointed it at oncoming trains and erratically moving drones, and it managed to track focus almost all of the time, only losing focus when the subject drifted well off-centre. This makes the NX500 one of the best in its class, with only the Sony Alpha 5100 and Nikon 1 system cameras able to match it.

For static subjects, the AF area can be placed almost anywhere within the frame by a tap on the screen, and focus with unerring accuracy. With moving subjects I preferred to let the camera choose the AF area, and found that it usually made the right decision, although it's important to first activate AF with the subject in the centre of the frame.

In manual-focus mode, the NX500 inherits one of Samsung's most annoying quirks – it will only ever give a magnified view in the centre of the frame. However, its peaking display works very well, giving an accurate depiction of what's likely to be sharp.

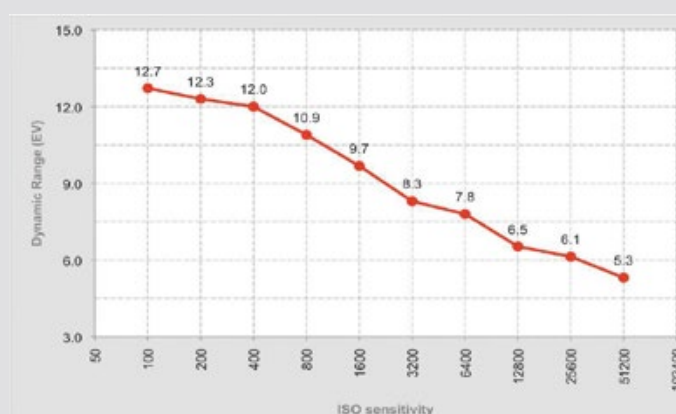


Lab results

Andrew Sydenham's lab tests reveal just how the camera performs

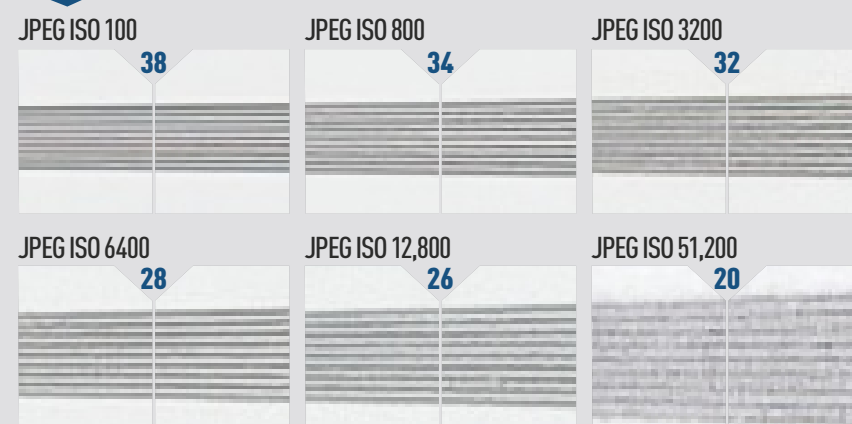
WITH the same sensor as the hugely impressive NX1, the NX500 gives excellent image quality that's at least as good as any other APS-C camera, regardless of price. In fact, you'd have to spend several times the money to clearly surpass it. Resolution is superb at low ISOs, while noise is kept well under control at higher sensitivity settings. I would be perfectly happy shooting at up to ISO 1600 as a matter of course, and to use ISO 3200 and 6400 where the situation demanded it. Even at ISO 12,800 the image quality isn't too bad, although at this point it's probably best to shoot raw and apply your own processing. Here Samsung deserves credit for including a copy of Adobe Lightroom, which is much better than most bundled raw processors. As always, the highest settings are best used only when light levels are so low that there's no other choice.

Dynamic range



Just as we saw with the NX1, the NX500's sensor gives impressive results in our Applied Imaging tests. This comes despite its high pixel count, and presumably thanks to its back-illuminated design. At ISO 100 it delivers a dynamic range of 12.7EV, which is excellent for an APS-C sensor, indicating that there should be plenty of detail recoverable from raw files deep into the shadows. It continues to give very good results up to ISO 800, but drops off thereafter, with the top three sensitivities giving particularly low readings.

Resolution



With its 28-million-pixel sensor, the NX500 can record stacks of detail, reaching 3800lp on our resolution test chart at ISO 100. It drops off relatively slowly as the ISO is raised, to about 3400lp at ISO 800 and 3200lp at ISO 3200. Beyond this point noise has an ever-increasing impact on fine detail, but while ISO 6400 still looks reasonably clean, and even ISO 12,800 doesn't look too bad in these test chart shots, there's a very significant resolution drop at the highest ISO sensitivity settings.

Noise

Both raw and JPEG images taken from our diorama scene are captured at the full range of ISO settings. The camera is placed in its default setting for JPEG images. Raw images are sharpened and noise reduction applied, to strike the best balance between resolution and noise.



JPEG ISO 100



JPEG ISO 800



JPEG ISO 3200



JPEG ISO 6400



JPEG ISO 12,800



JPEG ISO 51,200



The NX500 gives extremely clean images at base ISO, and there's barely any impact of noise up to ISO 800, with just the faintest blurring of the finest pixel-level detail. At ISO 3200 we start to see more obvious loss of detail in fine textures and shadow regions, although this will probably only show up in large prints (16 x 12in, or A3+). From ISO 6400 onwards, noise becomes increasingly problematic: fine textures blur away, most shadow detail disappears, and colour rendition visibly deteriorates. At ISO 12,800, luminance noise starts to get completely out of control, and noise reduction destroys any subtle colour gradations. The top two sensitivities are very noisy indeed, with little detail or colour, so are best left alone unless there's no other choice.

The competition



Sony Alpha 5100

Price £349 with 16-50mm lens

Sensor 24MP APS-C

ISO 100-25,600

The unremarkable-looking Alpha 5100 is a veritable powerhouse of a camera, with a similarly sophisticated AF system to the NX500, a 24MP APS-C sensor, and impressive video features, although no 4K. The price is extremely competitive too.



Nikon 1 J5

Price £429 with 10-30mm lens

Sensor 20MP 1in

ISO 160-12,800

Nikon's latest CSC is a particularly compact model, due to its use of a smaller 1in-type sensor (which means poorer high-ISO image quality). It can shoot at 20fps with autofocus tracking, and 60fps with focus fixed. It also offers 4K video recording, but only at 15fps.



Fujifilm X-A2

Price £399 with 16-50mm lens

Sensor 16MP APS-C

ISO 100-25,600

This entry-level model has enthusiast-friendly twin dial control and excellent image quality, with particularly attractive colour rendition. It also gives access to Fujifilm's superb but pricey X-mount lenses. It's a great choice for stills.

Our verdict

WHEN Samsung told us it planned to put the NX1's sensor into a smaller, cheaper camera, we were pretty excited at the prospect, and the NX500 goes a long way towards meeting our expectations. It offers excellent image quality, incredibly sophisticated autofocus, and rapid continuous shooting in a design that's compact enough to fit into a small bag and carry around all day. In many ways it's the perfect family camera – simple enough in auto mode that anyone can use it, but with a full range of creative control for the enthusiast photographer, and without the bulk of an SLR.

It may not be the prettiest camera in the world, but the NX500 handles well, and is fast and slick in operation. The handgrip is worthy of mention, as one of the most comfortable I've used on a camera this size. The good range of physical controls should please enthusiast photographers, although I'm not a

fan of the tiny, recessed and imprecise main dials. Meanwhile, the touchscreen adds useful features like touch-focus, and should make the NX500 more approachable to less experienced users who are more familiar with smartphones.

My biggest concern is the OLED screen's poor visibility in bright sunlight, which requires its brightness to be turned up to the maximum in the menu for it to be usable at all. On a camera of this price, it's also a shame that there's no option to use an add-on electronic viewfinder, which would be especially welcome when shooting with longer lenses.

Overall, the NX500 is a hugely capable camera that can deliver great results. However, it does face very strong competition from other compact CSCs, some of which offer similarly sophisticated autofocus and/or built-in EVFs. Even so, it's an excellent alternative to the more established brands.

Amateur
Photographer
Testbench
Recommended
★★★★★



FEATURES	8/10
BUILD & HANDLING	8/10
METERING	7/10
AUTOFOCUS	9/10
AWB & COLOUR	8/10
DYNAMIC RANGE	9/10
IMAGE QUALITY	9/10
VIEWFINDER/LCD	7/10

Nikon's electromagnetic diaphragm enhances the stability of auto exposure during continuous shooting



Lightweight marvel

At a glance

- 16 elements in 10 groups
- 1.4m minimum focus distance
- 9 aperture blades
- 77mm filter thread
- 89 x 147.5mm
- 755g
- Price £1,639

Full-frame telephoto primes don't need to be big, bulky and expensive, as **Phil Hall** discovers with Nikon's new **AF-S Nikkor 300mm f/4E PF ED VR**

While many of us would love a fast 300mm f/2.8 lens in our photographic arsenal, the cost, and often size, can make this prohibitive. Manufacturers recognise this and tend to offer a more affordable and compact f/4 version to meet these demands.

However, Nikon's AF-S Nikkor 300mm f/4D IF-ED lens has been in its line-up for as long as I can remember (15 years to be precise) and has been crying out for an update. Especially when you consider its f/2.8 stablemate has seen a couple of iterations and improvements in its own

lifetime, so the arrival of a new 300mm f/4 is very welcome.

The AF-S Nikkor 300mm f/4E PF ED VR is a completely new design and offers a number of improvements over the lens it supersedes. Wanting to give the lens a good workout, I headed to Norfolk and spent the afternoon with top wildlife photographer David Tipling in the search of barn owls and brown hares.

Specification

One of the key selling points of CSCs is the compact size of many of their optics, particularly those designed for Micro Four Thirds cameras; it seems this hasn't gone unnoticed by Nikon, because what strikes you most about the new 300mm lens is its size and weight. It is 30% shorter than the optic it

replaces, and an impressive 680g lighter, weighing only 755g, making it the lightest 300mm full-frame, fixed-focal-length lens available today. This is in part thanks to the inclusion of a Phase Fresnel element, which helps to manage these dimensions and reduce chromatic aberrations. This gives the lens an entirely different construction to its predecessor, with 16 elements in ten groups compared to the previous ten elements in six groups.

Another welcome addition is Nikon's Vibration Reduction anti-shake system, claimed to allow handheld shutter speeds up to 4.5EV slower than normal while still achieving sharp shots. There's also the inclusion of a sport mode that we first saw on the AF-S Nikkor 400mm f/2.8E FL ED VR.



Designed for shooting moving subjects (including when panning), it delivers a smoother display in the viewfinder as well as enabling a faster burst when shooting.

The lens also features Nikon's electromagnetic diaphragm (hence the E designation in the name), which delivers highly accurate control of the nine rounded diaphragm blades, giving enhanced stability of auto exposure during continuous shooting.

One thing that grates a little is the omission of a tripod collar – the RT-1 tripod collar ring is sold separately. You could argue that with a lens this lightweight a tripod collar is unnecessary but it seems a touch stingy when you consider the price of the lens.

Build

Nikon has made every effort to make this lens as lightweight as possible – with the exception of the metal lens mount and filter thread, the rest is plastic. That said, it looks the part and is finished with Nikon's 'splatter' effect, delivering a nice feel in the hand.

There's a large, one-touch rubberised manual focus ring for quick focusing, and while the lens isn't fully weather-sealed, the lens mount includes a rubberised gasket to prevent dust and other unwanted elements making their way into the camera.

Unlike its larger f/2.8 siblings, this 300mm f/4 lens features a 77mm filter thread on the front, so filters can be attached directly should you wish to protect the front element with a skylight or UV filter.

In use

I opted for a D7100 for the afternoon over a full-frame body for the simple fact that it would give me a bit more reach. When you consider the 450mm focal-length equivalent, the combination of the new 300mm and D7100 is a very neat little package. The lens is only a touch bigger than the 24-70mm f/2.8 I had in my bag, and a little bit lighter. I found the combination balanced nicely and I didn't really miss a vertical grip, while its small

form factor makes it a joy to handhold for long periods – try doing that with a 300mm f/2.8!

The proportions made it easy to track both barn owls and brown hares, opting for back-button focusing to lock on and maintain focus, while the VR stabilisation did a solid job. I tried to keep shutter speeds as high as I could, but when the light was failing the stabilisation didn't disappoint.

Final thoughts

While not cheap, £1,639 for the AF-S Nikkor 300mm f/4E PF ED VR looks like a bargain when you compare it against the cost of the f/2.8 version, at just over £4,000. There will be occasions when the wide and fast f/2.8 aperture offered by the more exotic optic will be desired (including when using teleconverters), but the f/4 lens has its own advantages. Its size makes it easier to handle and carry for long periods, and the practicalities of being able to pack it away in your kit bag make it that bit more appealing. While there may be times when 300mm f/2.8 lens has to stay at home due to weight or luggage restrictions, the f/4 version will happily fit in a snug compartment in your camera bag.

This is a lens that will appeal to enthusiasts and also be used by a host of professionals looking for a high-quality and lightweight telephoto zoom.



Autofocus

The 300mm f/4 impresses with its accurate autofocus and Silent Wave Motor

I tried the 300mm f/4 on both a D7100 and D750 and was incredibly impressed with the performance of the autofocus. Even in relatively poor light when shooting towards dusk, I found the AF to be very snappy and very accurate. I didn't have the luxury of comparing this lens side-by-side with a 300mm f/2.8, but alongside the latest Nikon 70-200mm f/2.8 it was only marginally slower. This shouldn't be seen as a criticism, as the 70-200mm performs exceptionally well, while also

being a faster optic.

As it features Nikon's Silent Wave Motor for autofocus, there are no nasty surprises when it comes to noise – focusing operates near silently and you'll only really notice it when you're listening out for it. Otherwise you'll remain oblivious.

It's possible to focus as close to 1.4m, though for shooting action, it's worth flicking the switch on the side of the lens from full to ∞ -3m to improve your success rate and speed.



The 300mm f/4 on the D750 produced excellent results



Brown hares were easy to track using back-button focusing to lock on and keep focus

'Another welcome addition is Nikon's Vibration Reduction anti-shake system'

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The Good Friday procession through the dimly lit streets of Sorrento proved a challenge to photograph



At a glance

- 20.1-million-pixel 1in-type Exmor R CMOS sensor
- Zeiss Vario Sonnar T* 24-70mm (equivalent) f/1.8-2.8 lens
- Pop-up EVF
- ISO 125-25,600
- 3in, 1.23-million-dot LCD screen
- Price £699

Travelling light

Richard Sibley gives his back a well-earned rest as he takes the **Sony Cyber-shot DSC-RX100 III** to Italy

It's not all glamour here at AP Towers. I know, I can't complain too much, after all we get to test all the latest cameras and kit, we get to go to nice events and occasionally to exotic European locations, but for the vast majority of the week I'm sat, hunched, at my desk, typing away, checking emails, making phone calls and reading the pages of next week's issue. When I am out I've usually got a camera and a few lenses in tow.

Modern life has taken its toll on my back and shoulders, and on a recent weekend away I decided that I was going to travel light. There would be no DSLR coming with me. I wasn't even going to take a CSC. I opted for just a compact camera, the Sony Cyber-shot DSC-RX100 III to be precise. Instead of having to trawl around with a camera and lenses, and spend my time worrying about shutter speeds, apertures and a whole host of

other settings, I would keep things as simple as possible. I wanted to relax and enjoy my holiday. As photographers, I think it is all too easy to get carried away with taking the photo, rather than enjoying what you are seeing. So I was off for a long Easter weekend in Sorrento, Italy, with only the RX100 III in my bag. Actually, I was able to tuck it in a pocket.

I'll hold my hands up and admit that I chose the RX100 III for two reasons. First, I've been a long-time user of the RX100 and its successor, the Mark II, but I've only used the RX100 III when I originally tested the camera (AP 5 July 2014). This would be a great opportunity to really see what the camera would do in a real-world test. Secondly, I couldn't really give up too much control.

'What if I see a great shot?' I thought – I'm sure we all think the same when contemplating what to put in our camera bags. With a 1in,

20-million-pixel sensor, aperture and shutter priority, full manual control and raw shooting, I had all I needed.

There are obviously compromises when using a compact camera. The smaller sensor is the main one. They are noisier than the larger Four Thirds and APS-C-sized sensors, and the dynamic range doesn't tend to be quite as good in shadows areas. However, the RX100 III has a 1in sensor, which is significantly larger than most compact cameras of its size, and it also has f/1.8-2.8 maximum aperture lens, which lets in a lot of light.

This meant that I should be able to get images with plenty of detail. It may not quite be able to match a DSLR sensor in some regards, but heading off to a part of the world where I would be taking photos largely during the daytime in, hopefully, sunny weather, I wasn't too concerned.



The natural colour setting of the RX100 III produces soft colours. This shot is straight out of the camera

➤ The 'view from the hotel' shot

On arrival at the hotel on the side of a hill overlooking Sorrento, the sun was beating down. Usefully, I had forgotten my sunglasses and was squinting as my wife and I sat having lunch. The first shot I wanted to take with the RX100 was the obligatory view from the hotel. While I could just about make out the screen in the strong sunshine, keeping my eyes open wide enough to compose a shot was more of an issue. Thankfully the camera features a 1.44-million-dot EVF. Uniquely the viewfinder pops up from inside the body of the camera, thus helping to keep its compact size. With the viewfinder's image bright and clear, I was easily able to compose the shot of Sorrento from the hotel, without being temporarily blinded by the sun.

I do have a niggle about the EVF though – when you push it back in after being used, it automatically assumes you have finished taking photos and the camera turns off. In many cases this may be true, but I then quickly pulled the camera up to fire off a snapshot of the hotel pool, only to find I needed to turn the camera back on.

Heading out for dinner with just the RX100 III in its case felt remarkably different, even uncomfortable at first. The weight wasn't the issue, but rather the lack of it. I felt like I was missing something. After dinner I panicked for a second when my camera bag

'I used the dial on the lens to change the aperture to f/8 to give me more depth of field – the fortress was half a mile away'

wasn't tucked under the table by my feet, then remembered I didn't have it. I did still have that feeling that I may miss an opportunity by not having a DSLR with me. The next day would be the real test; we were heading out for a day that included visiting Pompeii and enjoying pizza in Naples, before walking up Mount Vesuvius.

A day out sightseeing

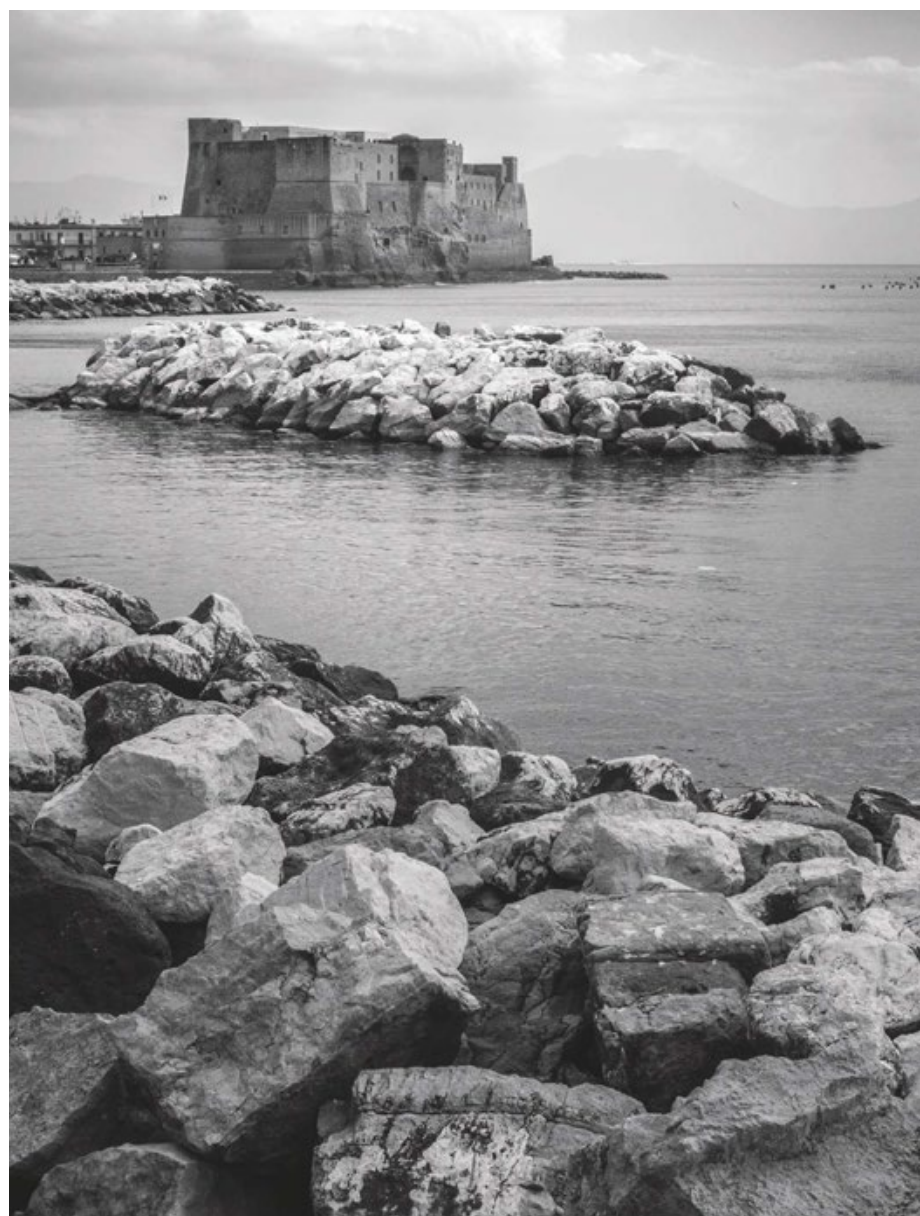
Waking up at 6:30am it was clear it was going to be a good day. The sun was rising over the mountains, leaving a hanging mist halfway up. It was quite a view at which to sit and have an espresso at breakfast. I headed out to the balcony and took a few images with the RX100 III set to its natural image style. This produces soft colours that created an almost monochromatic image that perfectly suited the morning haze.

As we headed out for the day I remember feeling lighter on my feet than usual. Again, I'd usually have a bag, or at very least a DSLR, slung over my shoulder. First stop was the Roman city of Pompeii. There were plenty of things to take photos of, mainly snapshots and moments of our holiday. I was happy to put the camera into aperture priority mode, and auto ISO. With the

aperture set to f/5.6, the 24–70mm equivalent lens is sharp and has the equivalent depth of field as a full-frame camera with a 28mm lens set to f/16. The depth of field is more than enough to capture all you need, and in bright sunlight the auto ISO sensitivity didn't creep above ISO 200.

After a stop for authentic Neapolitan pizza in Napoli, we took a quick walk along the seafront. Here a photographic opportunity presented itself: the rocky sea defences with an old fortress in the distance, all set below a bright, but cloudy sky. Realising the potential of the scene, I used the control dial around the lens of the RX100 III to switch the aperture to f/8 to give me a little more depth of field – the fortress was probably about half a mile away, and the rocks a lot closer.

I also used the function button to access the quick menu and change the image colours to black & white. As I was capturing both raw and JPEG images, the black & white in-camera JPEG would give me an idea of how to edit the raw



The depth of field, even at f/8, is enough to cover huge distances



Switching to black and white makes the sombre spectacle more haunting

file. Again, the camera coped perfectly with the situation and I didn't miss having a DSLR at all. At this point I have a confession to make. At the top of Mount Vesuvius I took a selfie with my wife. The articulating screen of the camera made this easy, and when a face is detected and the shutter is pressed, a 3sec countdown begins so you have time to prepare your big grin. Yes, I know, but it's not meant to be art, it's for a picture frame at home. That night was the Good Friday procession through Sorrento. Around 100 men from the local church dress in black gowns – some hooded, some with their faces completely covered – march through the narrow streets with torches and lanterns, chanting in Latin. A very haunting spectacle. During the day I had an idea of where I wanted to take some photos. It was a nice open stretch

of road with a lot of street lighting. What I didn't know was during the procession most of the street lights are switched off. I found a couple of spots to take images, but couldn't quite get close enough with the 70mm equivalent focal length of the RX100 III's lens. I now wished I had a lens with a longer focal length, even the 100mm equivalent of the original RX100, or the similar Canon PowerShot G7 X. However, the RX100 III did a good job in the low light conditions, thanks to its f/1.8 aperture. I didn't have to push the sensitivity too high, and the backlit CMOS sensor kept noise to a minimum. Besides this, photographing people wearing black robes on a virtually unlit street at 10pm in the evening is a challenge for any camera. I opted against using the pop-up flash as a bit of fill-in light, as I wanted to capture as much as possible of the ambience. It was a mistake though, as even just a touch of flash would have added more detail. Had I been using the RX100 II, I could have attached a hotshoe flash, but sadly the hotshoe has been removed from the RX100 III to help accommodate the EVF. On reflection though, I think this is the only time I have thought about using a larger flash on any of the RX100 cameras.

Conclusion
My few days away with just a compact camera felt liberating. Ok, I cheated a little by using one



The shot of the weekend

MY FAVOURITE shot of the weekend was one of the last I took. On the final night, walking into town for dinner, the light was perfect. The sun was just going down, and in the opposite direction there was a soft light on a distant Mount Vesuvius. The sky was a dull shade of purple and the shrubs and trees in the foreground nicely framed the volcano. Again, the camera coped well with the subdued light conditions, and I wasn't overly concerned about shooting at f/2.8. This aperture still gave me a good enough depth of field, and given that the mountain was 14 miles away and would be shot through haze in dim light, I knew I wouldn't be picking out too many fine details anyway. This image was about the light, hues and the scene.



In very bright sunlight the pop-up EVF makes it easy to compose images

of the best compact cameras we have tested, but the experience of travelling light was a relief to my shoulders, and I don't really feel I missed out on any shots. When you are on holiday you are generally going to be out in fine weather, relaxing, seeing great sights and enjoying yourself. You aren't going to need a camera with a stupidly high sensitivity, or a piece of kit that has ridiculously fast AF tracking. In this regard the Sony Cyber-shot DSC-RX100 III can

certainly replace a DSLR. The high resolution sensor, f/1.8-2.8 maximum aperture and sharp lens means that you can shoot in low light, with a good depth of field, and impressively, the lens is still very sharp wide open. It can be all too easy to go overboard preparing yourself for any eventuality, but by worrying so much less about my camera and kit, I was then able to appreciate where I was and what I was doing; yet I still came away with a great set of images.



Focal length: 600mm · Exposure: F/7.1, 1/800 sec · ISO 800

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● EXPERT ADVICE ● TIPS ● TRICKS ● HACKS ● KNOW-HOW



Most tripods now use twist-type leg locks, including the new Manfrotto 190 Go!

Round the twist?

Q I've been researching buying a new lightweight tripod for my travels, but most of those I find now have twist-type leg locks. I once had a tripod like that about 10 years ago and it drove me round the twist, as I had to undo each lock then do them up again in strict order, which was a complete pain. Has anything improved since then, as I like the look of these small tripods but don't want to go through that rigmarole all over again? Unfortunately, I don't have a camera shop near me any more to try some out.

Helen Williamson

A As someone who uses a tripod with older-style twist locks (albeit occasionally), I totally understand what you mean. But for the last five years or more, almost all tripods with twist-type leg locks use a slightly different, but much easier-to-use design. In essence, the leg sections are now designed so that they can't rotate relative to each other. This means that twist locks can be undone and done up again one-handed, and in any order you choose. This

has transformed the whole process from being painfully slow to quick and easy, and is probably why twist leg locks are now more popular than ever.

Andy Westlake

Trigger voltage

Q I own three Sony cameras: an Alpha 65 and two Alpha 580s. Recently I have acquired a Vivitar 6000 AFM ring flash made for Minolta film cameras. It has the Minolta/Sony iISO four contact hotshoe connection, so it will fit on all three cameras. My question regards the flash trigger voltage of this ring flash. Is it safe to use it on my cameras without damaging them? I have searched the internet and cannot find any information on the trigger voltage of the Vivitar ring flash or safety levels for my Sony cameras.

Mike Frampton

A I've also had a good look online about this particular issue, and while I can't find an answer to your specific questions about trigger voltage, I've read posts from people using this flash on modern cameras without any obvious problems. As the flash was designed for use on electronic autofocus SLRs, personally I don't think it's likely to damage your cameras.

In practice, I suspect that the biggest problem you're likely to experience is that because the Vivitar 6000 AFM is a film-era design, flash auto-exposure won't work, and the unit will probably always fire at full power instead. This means that you'll have to control your exposure using your aperture and ISO settings, depending on subject distance.

In particular, for close macro shooting you may find yourself having to stop your lens down quite substantially to avoid overexposure.

Andy Westlake



Enhance your landscape shots with a wideangle lens

Wider vistas

Q Can you suggest a good-quality lens for a Canon EOS 100D for landscape photography? I am a novice photographer.

Paul Windass

A There are many different lens types that can be used for landscape photography, Paul, so it depends on what you feel you can't do with your existing lens. Most photographers tend to gravitate towards wideangle lenses for landscapes. For EOS users we recommend the Canon EF-S 10-18mm f/4.5-5.6 IS STM, which is an excellent wideangle zoom that only costs about £200. It's very small and light, yet still includes optical image stabilisation and a near-silent autofocus motor. The image quality is competitive with much more expensive zooms too, making it a great option to start out with. **Andy Westlake**

Video-free camera?

Q I want to buy a new digital camera, and I have no use for video. But I've been looking around and I can't find a camera that only takes real photographs. Surely there must still be some available – can you offer me any suggestions?

Henry Wilkinson-Jenkins

A I'm afraid that, as you've found, there are very few cameras on sale these days that have no video function at all. Indeed the only ones that I

can think of are Sigma's dp Quattro series of large-sensor compacts with fixed prime lenses, and a couple of (very expensive) Leica rangefinders, the M-E and M Monochrom. None of these are exactly general-purpose cameras, though.

Personally my advice would be to buy a camera and simply ignore the video function. Also, quite a few cameras let you reassign the movie button to a different function, or sometimes disable it entirely.

Andy Westlake

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Technical Support

On safari?

Q I'm trying to understand the features on new cameras so I can create better photos and videos. One that I haven't really worked out though is 'zebra pattern'. What is it and when would I use it?

Martina Hendry

A Zebra pattern refers to a display mode that highlights regions at risk of overexposure with black & white stripes. If you want to retain detail in these regions, you need to apply some exposure compensation to tone them down. It's commonly used on video cameras, but has now started to find its way onto CSCs and DSLRs. While it's particularly useful for videography, it can also be helpful when shooting stills.

Andy Westlake



Zebra mode highlights areas at risk of overexposure

HOW IT WORKS

I am
your

OLED display

MORE and more camera screens and electronic viewfinders are now using me; I'm an OLED display, or Organic Light Emitting Diode. I'm also making inroads into TV panels as a high-quality (and, unfortunately, high-cost) alternative to LCD, and quite a few smartphones use me too. What are my advantages compared to traditional LCD displays? Primarily, OLED is an 'emissive' technology and each OLED display dot is an individual light source. When the display is black it consumes very little current and the black level achievable is very dark compared to LCD, which relies on a back light illuminating the whole panel – even when it's black – and coloured filters for each display dot. Viewing angles are very good with almost all OLED displays, while only certain types of LCD deliver wide viewing angles without colour and brightness shifts. I can produce a punchy and well-saturated

display. To be honest my impact has been greatest with smaller displays, which is why I have enjoyed success in cameras and smartphones. I also have to admit that LCDs tend to offer a higher maximum brightness, which translates into better

visibility in bright sunlight. On the other hand I can be easily made curved or even flexible, so look out for new developments in the pipeline. I'm a relatively new technology so there are some unanswered questions, including my longevity, especially as inorganic LEDs have a reputation for lasting a very long time, and there is some evidence that I am more

susceptible to screen burn-in. But especially in the area of electronic viewfinders I think you will be seeing a lot more of me.



Some cameras like the Samsung NX500 use OLED screens



BLAST FROM THE PAST

Konica Minolta Dynax 7D

Ian Burley
profiles Minolta's
first DSLR model

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STRUGGLING Minolta only launched its first DSLR after its merger with Konica. The Konica Minolta Dynax 7D (Maxxum 7D in other markets) was that first DSLR model. It was a semi-professional APS-C model with a sensor-shift image stabilisation system called Anti-Shake.

What's good The 7D looks good and handles well with nicely designed controls. Its menu system was also well evolved and enhanced by a larger-than-average 2.5in LCD display on the back. Konica Minolta then decided to do away with the top-plate status LCD panel. The Sony-sourced, 6-million-pixel APS-C sensor is a dependable performer and the Anti-Shake system works quite well.

What's bad The shutter is loud and unrefined. Some cameras see the first frame shot turning out black after powering on, which takes over 2secs. The pin-drive focus mechanism can be noisy and unrefined. The AF assist uses the flash for illumination, which is not ideal. In-camera JPEGs are outclassed by processing raw files.



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My life in cameras

Harry Borden reveals the cameras that have shaped his photographic life



BOTH PICTURES © HARRY BORDEN

Harry Borden



Harry Borden is one of the UK's finest portrait photographers and his work has been widely published. He has won prizes at the World Press Photo awards (1997 and 1999)

and last year he was awarded an Honorary Fellowship by the RPS. His ongoing personal projects include a series on lone fathers, Single Parent Dads, and Holocaust Survivors, which was shortlisted for the European Publishers Award 2014.

1980 Minolta SRT 100X

This was the first camera I owned, which I bought second-hand from Exeter Camera Exchange for £69 when I was about 15. I saved the money to buy it from working on my dad's farm. It was a very basic manual camera, chunky but robust, with a 50mm f/2 lens. It was very similar in spec to the Pentax K1000, but slightly cheaper. It wasn't particularly sophisticated, but it got me started and soon I was hooked on photography.



1988 Rolleiflex 'E' TLR

This was the camera I bought after I left Plymouth College of Art & Design, where I studied for an OND in Photography. While at college I was obsessed with Irving Penn and Richard Avedon, and tried to shoot medium-format portraits in their style, using borrowed equipment. After college I got a job in a studio in Exeter and I bought a Rolleiflex E with an f/2.8 Planar lens. I used it when I first came to London and I used it for all my early portraits for *NME*.



1991 Hasselblad CM

In 1991, I did some press pictures for The Communards at one of the band members' houses. During the shoot they commented on my antiquated camera. I said I wanted a Hasselblad but couldn't afford it. One of the band said they had an old one that they didn't use. I asked if I could have it in exchange for the press photos, instead of being paid, and they agreed. The Hasselblad is a brilliant camera, a wonderful piece of design, and I used it for a long time afterwards.



1993 Fuji GW-670

This was a 6 x 7cm rangefinder camera, completely manual, with a fixed 90mm lens; it looked like a scaled-up Leica. I started using it because it was more of a useable format for cover pictures than the 6 x 6cm square. I was shooting around 200 jobs a year at that time and I used it to take many of my pictures, which are now in the National Portrait Gallery, such as my shots of the Spice Girls and Michael Hutchence.



2012 Canon EOS 5D Mk III

I considered choosing the iPhone as my fifth camera, as it's ideal for online use. However, I've gone for the 5D Mark III because the quality is brilliant, especially when shooting in low light; I can quite happily take pictures with the aperture wide open at ISO 1000. The self-cleaning function was also a welcome innovation. Canon DSLRs have evolved into something really special and I'll be upgrading to the 50-million-pixel EOS 5DS as soon as it's available.



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NIKON D70 WITH NIKON 18 - 70 AFS LENS COMPLETE.....	MINT BOXED £225.00
NIKON D70 BODY WITH BATTERY AND CHARGER.....	MINT- £95.00
NIKON MB-D10 BATTERY GRIP FOR D300/D300S/700.....	EXC++-BOXED £79.00
NIKON MB-D80 BATT GRIP FOR NIKON D80/D90.....	EXC++ £39.00
NIKON SB50 DX SPEEDLIGHT COMPLETE.....	MINT-BOXED £59.00
NIKON SB600 SPEEDLIGHT.....	MINT- £169.00
NIKON SB800 SPEEDLIGHT.....	MINT BOXED AS NEW £195.00
NIKON SB900 SPEEDLIGHT COMPLETE.....	MINT BOXED £199.00
NIKON R1C1 CLOSE UP SPEEDLIGHT COMMANDER KIT.....	MINT BOXED £445.00
METZ 45 CL4 DIGITAL FLASH FOR NIKON.....	MINT- £195.00
NIKON MH 19 MULTI-CHARGER FOR NIKON D700 etc.....	MINT-BOXED £75.00
SIGMA EF-530 DG ST ELECTRONIC FLASH III NIKON FIT.....	MINT BOXED £35.00
NIKON SC 28 TTL REMOTE CORD.....	MINT BOXED £35.00
NIKON MC 36 REMOTE CONTROL.....	MINT £73.00
OLYMPUS OM-D M10 WITH 14-42 ZUIKO LENS + CHARGER.....	MINT £369.00
OLYMPUS E-P1 12mp + 14-42 LENS AND LEATHER CASE.....	MINT BOXED £149.00
OLYMPUS E-P5 WITH 14-42 LENS COMPLETE.....	MINT BOXED £149.00
SIGMA 10-20mm 14/5.6 DG EX HSM OLYMPUS 4/3rds.....	MINT+HOOD £245.00
OLYMPUS 50mm 12.8 EX HSM ZUIKO DIGITAL ED 4/3rds.....	MINT CASED £365.00
OLYMPUS 12 - 60mm 12.8/4 SWD ZUIKO DIG ED 4/3RDS.....	MINT CASED £445.00
OLYMPUS 14 - 45mm 13.5/5.6 ZUIKO DIGITAL 4/3rds LENS.....	MINT+HOOD £295.00
OLYMPUS 70 - 300mm 14/5.6 ZUIKO DIGITAL ED 4/3rds.....	MINT £225.00
OLYMPUS EC-20 TELECONVERTER FOR 4/3rds.....	MINT CASED £245.00
OLYMPUS EX - 25 EXTENSION TUBE 25mm.....	MINT CASED £95.00
OLYMPUS HLD-4 BATTERY GRIP FOR F3 BODY.....	MINT £39.00
OLYMPUS HLD-5 BATTERY GRIP FOR E620 BODY.....	MINT £39.00
OLYMPUS FL-14 FLASH UNIT.....	EXC++-BOXED £69.00
OLYMPUS FL-40 FOR OLYMPUS DIGITAL.....	MINT BOXED £59.00
PANASONIC GX7 BODY WITH PANASONIC 14-42 KIT.....	MINT BOXED £445.00
PANASONIC GF1 BODY COMP WITH ACCESSORIES.....	MINT BOXED £99.00
PANASONIC GF2 BODY COMPLETE WITH ALL ACCESS.....	MINT BOXED £145.00
SIGMA 30mm f2.8 DN MICRO 4/3rds.....	MINT BOXED £115.00
SONY A7 BODY COMPLETE LITTLE USE.....	MINT BOXED £675.00
SONY DT 30mm f2.8 MACRO SAM LENS.....	MINT BOXED £115.00
SONY 16 - 105mm 13.5/5.6 DT LENS WITH HOOD.....	MINT £195.00
SONY ALPHA 28 - 75mm f2.8 SAM LENS.....	MINT BOXED £299.00
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SONY ALPHA HVL-F36AM FLASH GUN.....	MINT CASED £129.00

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CANON EOS 1S BODY.....	EXC++ £145.00
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CANON 17 - 40mm 14 USM "L" WITH FILTER.....	MINT BOXED £459.00
CANON 20 - 35mm f2.8 USM "L".....	MINT- £499.00
CANON 28 - 300mm F3.5/5.6 USM "L" IMAGE STABILIZER.....	MINT-CASED £1,225.00
CANON 70 - 200mm f2.8 USM "L" IS IMAGE STAB MKI.....	MINT BOXED £899.00
CANON 70 - 200mm f2.8 USM "L" IS IMAGE STAB MK II.....	MINT BOXED £1,299.00
CANON 70 - 200mm 14 USM "L".....	MINT BOXED £425.00
CANON 100 - 400mm 14.5/5.6 USM "L" IMAGE STABILIZERMINT-CASED £775.00	
CANON 14mm f2.8 USM "L".....	MINT-BOXED £795.00
CANON 35mm f1.4 USM "L" SUPERB SHARP LENS.....	MINT BOXED £575.00
CANON 85mm f1.2 USM "L" MK II LATEST.....	MINT BOXED AS NEW £1,195.00
CANON 200mm f2.8 USM "L" MK II WITH HOOD.....	MINT £475.00
CANON 300mm 14 USM "L" IMAGE STABILIZER.....	MINT BOXED £895.00
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CANON 400mm 14 DO USM IMAGE STABILIZER LENS.....	MINT-CASED £3,495.00
CANON 20mm f2.8 USM COMPLETE.....	MINT BOXED £299.00
CANON 50mm f1.8 MARK 1 (VERY RARE NOW).....	MINT £149.00
CANON 50mm f2.5 COMPACT MACRO.....	MINT- £175.00
CANON 60mm f2.8 USM MACRO LATEST.....	MINT BOXED £279.00
CANON 100mm f2 USM.....	MINT- £295.00
CANON 15 - 85mm 13.5/5.6 EF-S USM IS + CAN HOOD.....	MINT+HOOD £475.00
CANON 17 - 55mm f2.8 USM IMAGE STABILIZER.....	MINT- £445.00
CANON 17 - 55mm f2.8 USM IMAGE STABILIZER + HOOD.....	MINT BOXED £475.00
CANON 17 - 85mm 14/5.6 IMAGE STABILIZER.....	MINT BOXED £169.00
CANON 18 - 55mm 13.5/5.6 MK II.....	MINT £59.00
CANON 18 - 135mm 13.5/5.6 EFS IMAGE STABILIZER.....	MINT + HOOD £195.00
CANON 18 - 200mm 13.5/5.6 EF-S IMAGE STABILIZER.....	MINT+HOOD £325.00
CANON 28 - 90mm 14/5.6 USM.....	MINT £69.00
CANON 28 - 105mm 13.5/4.5 USM.....	MINT £145.00
CANON 28 - 135mm 13.5/5.6 USM IMAGE STABILIZER.....	MINT BOXED £195.00
CANON 28 - 200mm 13.5/5.6 USM.....	MINT £179.00
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Price C.B

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Price C.B

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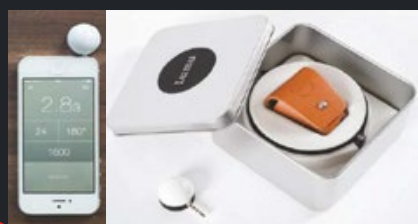


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24.2 megapixels
6.0 fps
1080p movie mode

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CUSTOMER REVIEW: D7100 Body
★★★★★ 'Quality bit of kit! Love it!' Fang! - Warwickshire

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Full Frame CMOS Sensor

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6.5 fps
1080p movie mode
Full Frame CMOS Sensor

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D810 **£2399**

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Nikon D4s

16.2 megapixels
11.0 fps
Full Frame CMOS Sensor

D4s **£4449**

D4s Body **£4449**

CUSTOMER REVIEW: D4s Body
★★★★★ 'Spectacular Camera' Charlie Delta - Hertfordshire

*Nikon lenses cashback offer ends 31.5.15. See website for full details
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SONY A7 II Black

24.3 megapixels
5.0 fps
1080p movie mode

NEW A7 II Body **£1449**

NEW A7 II Body **£1449**
A7s Body **£1699**
A7R Body **£1339**
A7 Body **£899**

RECOMMENDED LENSES:
Sony FE 55mm F1.8 ZA Carl Zeiss Sonnar T* **£849**
Sony FE 35mm f2.8 ZA Carl Zeiss Sonnar T* **£695**
Sony FE 16-35mm f4.0 ZA OSS ZA Vario Sonnar T* **£1289**



SONY A6000 Black or Silver

24.3 megapixels
11.0 fps

A6000 From **£449**

A6000 Body **£449**
A6000 + 16-50mm PZ **£529**
A5000 + 16-50mm PZ **£269**
A5000 + 16-50mm PZ + 55-210mm **£449**

RECOMMENDED LENSES:
Sony 50mm f1.8 **£269**
Sony 18-200mm f3.5-6.3 OSS **£559**



SONY A77 II

24.3 megapixels
12.0 fps
1080p movie mode

A77 II From **£764**

A77 II Body **£764**
A77 II + 16-50mm **£1199**
A58 + 18-55mm **£339**
A58 + 18-55mm + 55-200mm **£499**

RECOMMENDED LENSES:
Sony 50mm f1.4 **£299**
Sony 16-50mm f2.8 DT SSM **£479**



Panasonic GH4

16.05 megapixels
12.0 fps
4K Video

GH4 From **£1135**

GH4 Body **£1035 inc. C/back*** price you pay today **£1135**
GH4 + 14-140mm f3.5-5.6 **£1499 inc. C/back*** price you pay today **£1599**

RECOMMENDED LENSES:
12-35mm f2.8 Vario Power OIS **£799**
14-140mm f3.5-5.6 OIS **£479**
42.5mm f1.2 ASPH **£1099**

*Cashback offer ends 2.6.15.



Panasonic GF7 Silver or Brown

16.0 megapixels
5.8 fps
Wi-Fi Built in

GF7 with 12-32mm **£399**

NEW GF7 + 12-32mm **£429**
GX7 + 14-42mm **£449 inc. C/back*** price you pay today **£499**
GX7 + 20mm **£510 inc. C/back** price you pay today

*Cashback offer ends 24.6.15.



OLYMPUS OM-D E-M5 II Black & Silver

16.1 megapixels
10.0 fps
1080p movie mode

OM-D E-M5 II From **£899**

NEW OM-D E-M5 II Body **£899**
NEW OM-D E-M5 II + 12-40mm **£1499**
NEW OM-D E-M5 II + 12-50mm **£1099**
OM-D E-M10 Body **£399**
OM-D E-M10 + 14-42mm Electronic Zoom **£499**
OM-D E-M1 Body **£899**
OM-D E-M1 + 12-50mm **£1079**
OM-D E-M1 + 12-40mm **£1499**
OM-D E-M5 Triple Kit **£749**



OLYMPUS E-PL7 Silver, Black or White

16.1 megapixels
8.0 fps

E-PL7 From **£349**

E-PL7 Body **£349**
E-PL7 + 14-42mm **£479**

RECOMMENDED LENSES:
Olympus 12mm f2.0 ED **£899**
Olympus 17mm f1.8 **£359**
NEW Olympus 40-150mm f2.8 Pro **£1299**
Olympus 60mm f2.8 Macro **£365**
Olympus 25mm f1.8 **£299**



PENTAX K-3

24.0 megapixels
8.3 fps
1080p movie mode

K-3 From **£769**

K-3 Body **£769**
K-3 Limited edition with Battery grip **£999**
K-50 from **£369**
K-S1 Body **£419**
K-S1 + 18-55mm **£439**
NEW K-S2 Body **£549**
NEW K-S2 + 18-55mm **£649**



FUJIFILM X-E2 Black or Silver

16.3 megapixels
7.0 fps

X-E2 From **£549**

X-E2 Body **£549**
X-E2 + 18-55mm **£749**
X-M1 + 16-50mm **£349**
NEW X-A2 + 16-50mm II **£399**

FUJINON X-MOUNT LENSES:
35mm f1.4 R **£289**
56mm f1.2 R **£799**
50-140mm f2.8 WR OIS XF **£1249**



FUJIFILM X-T1

16.3 megapixels
8.0 fps
1080p movie mode

X-T1 From **£879**

X-T1 Body **£879**
X-T1 + 18-55mm **£1247**
X-T1 + 18-135mm **£1359**
X-Pro1 + 2 FREE LENSES & CASE WORTH **£847** **£698**

NEW 16-55mm f2.8 R LM WR **£1249**
55-200mm f3.5-4.8 R LM OIS XF **£495**
56mm f1.2 APD XF **£999**

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24.7 megapixels
5.0 fps
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760D Body £649

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700D Body £419
700D + 18-55mm IS STM £489
700D + 18-135mm IS STM £679
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70D

20.2 megapixels
7.0 fps
1080p movie mode

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70D Body £699 including Cashback* price you pay today £749

70D + 18-55mm f3.5-5.6 IS STM £777 including Cashback* price you pay today £827

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CUSTOMER REVIEW: EOS 70D + 18-135mm IS STM

★★★★★ 'An excellent step up' Adam – Portsmouth

Canon | PRO PARTNER

EOS 7D MkII

20.2 megapixels
10.0 fps
1080p movie mode
Full Frame CMOS sensor

up to £250 CASHBACK*
when bought with selected lenses

7D Mk II From £1429

7D Mark II Body £1429
See www.wex.co.uk/canon7dii for cashback* details

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EOS 6D

20.2 megapixels
4.5 fps
1080p movie mode
Full Frame CMOS sensor

£100 Cashback*

6D From £1150

6D Body £1069 including Cashback* price you pay today £1150
NEW 6D + 24-70mm f4.0 L IS USM £1749 including Cashback* price you pay today £1849

Canon | PRO PARTNER

5D Mark III

22.3 megapixels
6.0 fps
1080p movie mode
Full Frame CMOS sensor

£250 Cashback*

5D Mark III From £2249

5D Mark III Body £1999 inc. C/Back* price you pay today £2249
5D Mark III + 24-105mm f4.0L IS USM £2499 including Cashback* price you pay today £2749

Canon | PRO PARTNER

EOS 1Dx

18.1 megapixels
12.0 fps
Full Frame CMOS sensor

1Dx Body £4499

CUSTOMER REVIEW: EOS 1D X Digital SLR Camera Body

★★★★★ '...bought this as an upgrade to the 5D Mk 2 and have never looked back!' Dave – Cornwall

*Canon Spring cashback offer ends 6.5.15
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MT190CXPRO3 Carbon Fibre £279

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Manfrotto Imagine More

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EF-S 18-135mm f3.5-5.6 IS STM	£313
EF-S 18-200mm f3.5-5.6 IS	£389
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EF 24-70mm f4 L IS USM	£540
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EF 24-105mm f3.5-5.6 IS STM	£375
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EF 70-200mm f4 L IS USM	£786
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NIKON LENSES

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18-105mm AF-S DX f3.5-5.6 G ED VR	£204
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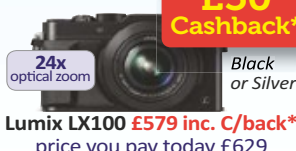
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Digital
PHOTOGRAPHY

Ink Test Winner



"Jet Tec's colours were superb, with single greys and blacks very close to Epson ...so Jet Tec wins!"

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"What we're looking at here is not only the best choice of ink for the R300 printer, but also the best ink in this group test, period. There's just no getting away from the superb combination of performance and pricing"

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T009 Colour	£29.99 66ml	£4.99 70ml, 3 for £13.99	Photo 900, 1270, 1290
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T0611-T0614 Set of 4	£34.99 set of 4	£14.99 , 3 sets for £42.99	D68, D88,
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55mm £5.99	55mm £11.99	58mm £14.99
58mm £6.99	58mm £12.99	62mm £16.99
62mm £7.99	62mm £14.99	67mm £18.99
67mm £8.99	67mm £15.99	72mm £21.99
72mm £9.99	72mm £17.99	77mm £25.99
77mm £11.99	77mm £19.99	82mm £29.99
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86mm £19.99		
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55mm £15.99	62mm £17.99	62mm £35.99
58mm £17.99	67mm £19.99	67mm £39.99
62mm £19.99	72mm £21.99	72mm £44.99
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KOOD Close Up Filter Sets (+1, +2 & +4)	Marumi DHG Slim Frame Multicoated Circular Polarising Filters	Hoya Pro-1 Digital Slim Frame Multicoated Circular Polarising Filters
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58mm £34.99	58mm £35.99	58mm £60.99
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KOOD P-Type Filter System

The P-Type square/rectangular filter system consists of three parts:

- 1) An adapter ring that screws onto the front of your lens
- 2) A filter holder clips onto the ring
- 3) One or more P-Type (84mm wide) filters

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Fuji X Lenses

16-50mm F3.5-5.6 OIS XC	E++ / Mint- £129 - £139
18-55mm F2.8 4 XF	E++ / Mint- £279
18mm F2 XF R	E++ / Unused £179 - £239
27mm F2.8 XF	Mint- / Unused £249 - £259
50-230mm F4.5-6.7 OIS XC	E++ £159
55-200mm F3.5-4.8 OIS XF	E+ / E++ £359
60mm F2.4 XF R Macro	E++ £299

4/3rds Lenses

Olympus 9-18mm F4-5.6 ED Zuiko	E++ £279
Olympus 11-22mm F2.8-3.5 Zuiko	E++ / Mint- £279 - £349
Olympus 12-60mm F2.8-4 ED SWD	E+ £349
Olympus 14-35mm F2 SWD	E++ / Mint- £1,099 - £1,149
Olympus 14-45mm F3.5-5.6 Zuiko	E++ £49
Olympus 14-54mm F2.8-3.5 MkII	E++ £199
Olympus 14-54mm F2.8-3.5 Zuiko	E++ £149 - £249
Panasonic 25mm F1.4 Summilux D	E++ / Mint- £349 - £449
Olympus 25mm F2.8 Zuiko	E++ £139
Olympus 35-100mm F2 Zuiko	E++ £1,099
Olympus 35mm F3.5 Macro Zuiko	E+ / E++ £109 - £169
Olympus 40-150mm F3.5-4.5 Zuiko	E+ / E++ £39 - £59
Olympus 40-150mm F4-5.6 ED Zuiko	E+ / E++ £59 - £89
Olympus 50-200mm F2.8-3.5 SWD	E++ £529 - £549
Olympus 50-200mm F2.8-3.5 Zuiko	E+ / E++ £389 - £449
Olympus 50mm F2 ED Macro Zuiko	E++ £269
Olympus 7-14mm F4 ED Zuiko	E++ £749 - £789
Samyang 85mm F1.4 IF MC Aspherical	E+ £189
Olympus 150mm F2.8 Zuiko	E+ / Mint- £1,099 - £1,289
Olympus EC20 2x Tele Converter	E++ £239

Micro 4/3rds Lenses

Panasonic 7-14mm F4 G Vario	E++ £629 - £649
Panasonic 12-35mm F2.8 G Vario OIS	E++ / Mint- £539 - £679
Olympus 12-50mm F3.5-6.3 M Zuiko	E++ £139
Panasonic 12.5mm F12 G 3d	Mint- £119
Panasonic 14-140mm F4-5.6 OIS HD	E++ £249
Panasonic 14-42mm F3.5-5.6 Asph OIS	E++ £79
Olympus 14-42mm F3.5-5.6 M.Zuiko ED	E++ / Mint- £59
Olympus 14-42mm F3.5-5.6 M.Zuiko II R	E+ £59
Panasonic 14-45mm F3.5-5.6 ASPH G Vario	E++ £119 - £129
Panasonic 14mm F2.5 Asph	E+ £119
Olympus 17mm F2.8 M.Zuiko - Silver	E++ £89
Panasonic 20mm F1.7 G Pancake	Mint- £169
Panasonic 25mm F1.4 DG Summilux	E+ / Mint- £259
SLR Magic 26mm F1.4 - Micro 4/3rds	E++ £59
Panasonic 45-175mm F4-5.6 Asph Vario PZ Mint	£219
Panasonic 45-200mm F4-5.6 OIS	E++ £149 - £159
Olympus 45mm F1.8 M.Zuiko	E++ / Mint- £159
Panasonic 45mm F2.8 DG Asph Macro	E++ £369
Olympus 75-300mm F4.8-6.7 ED M.Zuiko	Mint- £289

Sony NEX Lenses

16-50mm F3.5-5.6 PZ OSS	E+ / E++ £75 - £95
18-55mm F3.5-5.6 OSS	E++ / Mint- £59 - £79
24mm F1.8 E	E++ £49
28-70mm F3.5-5.6 FE OSS	Mint- £189
Tamron 18-200mm F3.5-6.3 Di III VC	E++ £349

Bronica ETRS/SI

ETRS Complete	E++ £179
ETRS Body + Speed Grip	E++ £89
ETR Body Only	E- £79
30mm F3.5 PE Fisheye	E++ £589 - £699
40mm F4 E	As Seen / E+ £79 - £129
45-90mm F4-5.6 PE	E++ £399 - £449
70-140mm F4.5 PE	E++ £599
105mm F4.5 PE Macro	E++ £199
150mm F3.5 E	As Seen / E+ £39 - £109
200mm F4.5 E	E+ / Unused £119 - £219
200mm F5.6 E	E++ £129
250mm F5.6 E	As Seen / E++ £79 - £159
500mm F8 E	E+ £399
2x Converter E	E- £59
120 E Mag	E++ £49
Polaroid Mag E	E+ / E++ £25 - £59
Extension Tube E14	E+ / Unused £39 - £89
Extension Tube E42	E++ £39
Motorwinder E	E+ £85
Pro Shade E	E- £25
Prism Finder E	E- £35
Rotary Finder E	E++ £79

Bronica ETRS/SI

ETRS Complete	E++ £179
ETRS Body + Speed Grip	E++ £89
ETR Body Only	E- £79
30mm F3.5 PE Fisheye	E++ £589 - £699
40mm F4 E	As Seen / E+ £79 - £129
45-90mm F4-5.6 PE	E++ £399 - £449
70-140mm F4.5 PE	E++ £599
105mm F4.5 PE Macro	E++ £199
150mm F3.5 E	As Seen / E+ £39 - £109
200mm F4.5 E	E+ / Unused £119 - £219
200mm F5.6 E	E++ £129
250mm F5.6 E	As Seen / E++ £79 - £159
500mm F8 E	E+ £399
2x Converter E	E- £59
120 E Mag	E++ £49
Polaroid Mag E	E+ / E++ £25 - £59
Extension Tube E14	E+ / Unused £39 - £89
Extension Tube E42	E++ £39
Motorwinder E	E+ £85
Pro Shade E	E- £25
Prism Finder E	E- £35
Rotary Finder E	E++ £79

Bronica ETRS/SI

ETRS Complete	E++ £179
ETRS Body + Speed Grip	E++ £89
ETR Body Only	E- £79
30mm F3.5 PE Fisheye	E++ £589 - £699
40mm F4 E	As Seen / E+ £79 - £129
45-90mm F4-5.6 PE	E++ £399 - £449
70-140mm F4.5 PE	E++ £599
105mm F4.5 PE Macro	E++ £199
150mm F3.5 E	As Seen / E+ £39 - £109
200mm F4.5 E	E+ / Unused £119 - £219
200mm F5.6 E	E++ £129
250mm F5.6 E	As Seen / E++ £79 - £159
500mm F8 E	E+ £399
2x Converter E	E- £59
120 E Mag	E++ £49
Polaroid Mag E	E+ / E++ £25 - £59
Extension Tube E14	E+ / Unused £39 - £89
Extension Tube E42	E++ £39
Motorwinder E	E+ £85
Pro Shade E	E- £25
Prism Finder E	E- £35
Rotary Finder E	E++ £79

Mail
Order
Hotline

01463 783850

Large System Bag

Magazine + Insert	Mint- £129
MF-2 Waist Level Finder	E++ / Mint- £249 - £289
MF-2 Polaroid Mag	E+ / E++ £49 - £99
MP1 Battery Grip	E++ £189
MSB1 Flash Bracket	E++ £149

Contax G Series

G2 Millennium Kit	E+ / Mint- £1,499 - £1,699
G1 Body + GD1 Back	E+ £169
G1 Body only	E- £179 - £199
16mm F8 G + Finder	Mint- £999
21mm F2.8 G + Finder	E++ / Mint- £499 - £549
28mm F2.8 G	E++ £289
90mm F2.8 G	E+ / E++ £149 - £229
16mm Viewfinder	Mint- £199
GC21 CASE (G2)	E++ £69 - £79
GD1 Databack	E++ £49
Goldpfeil Leather Holdall	Mint- £149
TLA140 Flash	E+ / Mint- £35 - £59

Contax SLR Series

NX + 28-80mm	E++ £289
NX Body Only	E++ £129 - £189
AX Body Only	E+ / E++ £249 - £449
RTS3 Body Only	E- £299 - £349
RX Body Only	E+ £169
S2 Body Only	E++ / Unused £450 - £549
ST Body Only	E- £229
RTS2 Body + Motordrive	E+ £199
RTS2 Body + Winder	E+ £169
RTS2 Body Only	E+ £129 - £149
RTS + Winder	E+ £149
167MT Body Only	E+ £59 - £89
137MD Body Only	E+ £39
139 Body + Winder	E- £75
139 Body Only	E+ £39
Preview Body Only	E+ / Unused £49 - £249
28mm F2.8 MM	E- £179
28-70mm F3.5-4.5 MM	E++ £259 - £279
28-80mm F3.5-5.6 AF	New £399
35-70mm F3.4 MM	E- £249
60mm F2.8 AE Macro	E++ / Mint- £399
70-200mm F4-5.6 AF	E++ £499
70-300mm F4-5.6 AF	E++ / Unused £449 - £799
85mm F1.4 AE	E++ £399
100mm F2.8 AE Macro	E+ £399
135mm F2 (60 Year Edition)	Unused £2,399
180mm F2.8 AE	Unused £599
200mm F3.5 AE	E++ £199
200mm F4 AE	Unused £449 - £499
300mm F4 AE	E+ £299
Yashica 100mm F4 Medical Set	Unused £299
TLA20 Flash	E+ / E++ £15 - £39
TLA280 Flash	As Seen / Unused £39 - £149
TLA30 Flash	E+ / Unused £25 - £49
TLA360 Flash	E+ / E++ £99 - £129

Digital Mirrorless

Fuji Finepix X-S1	Mint- £249
Fuji Finepix X10 Black + Case	E+ £199
Fuji Finepix X100	E+ £329
Fuji Finepix X100 + LH-X100 Hood	E+ £389
Fuji Finepix X100s Silver	E++ £519 - £529
Fuji Finepix X20	E++ £249
Fuji Finepix XQ1	Mint- £139
Fuji Finepix X100 Black LTD	E+ £489
Fuji X-T1 Body + Leather Case	Mint- £749
Fuji X-E1 Black Body Only	E++ £199
Fuji X-E1 Silver Body Only	E+ £179 - £199
Fuji X-M1 Body Only - Black	E++ £179
Fuji X-Pro1 Body	E+ / E++ £289 - £339
Fuji XF-1 Red	E++ £89
Olympus E-P2 Black Body Only	E- £99
Olympus E-P2 Chrome Body Only	E++ £99
Olympus E-P3 Body Only - Black	E+ £159
Olympus E-P3 Body Only - Silver	E+ £149
Olympus E-P5 Black + 14-42mm	Mint- £449
Olympus E-PL1 Black + 14-42	E++ £109
Olympus E-PL1 Black Body Only	E++ £79
Olympus E-PL1 Blue Body Only	E++ £69
Olympus E-PL2 Black Body Only	Ex Demo £139
Olympus E-PL3 + 14-42mm + Flash	E+ £149
Olympus E-PL3 Black + 14-42mm + Flash	E+ £149
Olympus E-PL5 Black Body Only	E++ £179
Olympus E-M5 Black Body + HLD-6 Grip	Mint- £379
Olympus E-M5 Black Body Only E+ / Mint-	£319 - £349
Olympus E-M5 Silver Body Only	E++ £359
Olympus SD1 Merrill B+ 10-20mm F3.5	Mint- £689
Panasonic G1 Body Only	E+ / E++ £49 - £69
Panasonic GF-1 Body Only	E++ £69
Panasonic GF-2 Body Only	E+ £79

Panasonic GF-3 + 14-42mm

Panasonic GF-3 Black Body	E++ / Mint- £79 - £99
Panasonic GF-3 Red Body	Mint- £99
Panasonic GH-2 Body Only	E+ / E++ £199
Panasonic GH1 Body Only	E++ £429
Panasonic GH1 Body Only	E+ / E++ £179 - £219
Panasonic GX1 Body Only	E+ / E++ £99 - £119
Pentax Q Body Only	E++ £129
Samsung NX10 + 18-55mm	E++ £139
Samsung NX100 + 20-50mm	E++ £99
Samsung NX1000 Body Only	E+ £149
Samsung NX1100 + 20-50mm	Mint- £149
Sony NEX3 + 16mm F2.8	E++ £179
Sony NEX3 + 18-55mm + Flash	E++ £179
Sony NEX5 + 16mm F2.8	E++ £149
Sony NEX5 + 18-55mm + 16mm	E+ £199
Sony NEX5N + 18-55mm + Flash	E++ £189
Sony NEX7 + 16-50mm	E++ £489
Sony NEX7 + 18-55mm	E++ £449 - £499
Sony NEX7 Body Only	E+ £369

Digital SLR Cameras

Canon EOS 1DS MkIII Body Only	E++ / Mint- £1,949 - £2,495
1.7x H Converter	E++ / Mint- £549 - £699
Canon EOS 1DS MkII Body Only ... Exc	E+ £489 - £499
Canon EOS 10X Body Only	E++ £3,949
Canon EOS 1D MKIV Body Only	E+ £1,849
Canon EOS 1D MkIII Body Only	E+ / E++ £589 - £689
Canon EOS 1D MKIII Body Only	As Seen £199
Canon EOS 1D MkII Body Only	As Seen / E++ £199 - £299
Canon EOS 7D Body Only	E+ / Mint- £439 - £479
Canon EOS 5D MKIII Body Only	E+ £1,789
Canon EOS 5D MkII Body Only	E- £839 - £849
Canon EOS 5D + BG-E4 Grip	E+ / E++ £349
Canon EOS 5D Body Only	E+ / E++ £329 - £349
Canon EOS 30D Body Only	E+ £99
Canon EOS 500D Body Only	E++ £179
Canon EOS 400D Body Only	E+ £89
Canon EOS 350D + 17-85mm	E+ £129
Canon EOS M + 18-55mm	E++ £149
Fuji S2 Pro Body Only	As Seen £69
Fuji S3 Pro Body Only	E+ £99 - £129
Fuji S5 Pro + MB-D200 Grip	E+ £239
Nikon D3 Body Only	E+ / E++ £999 - £1,249
Nikon D1X Body Only	As Seen £129
Nikon D800E Body Only	E+ / E++ £1,299 - £1,349
Nikon D700 Body Only	E+ £549 - £699
Nikon D610 Body Only	Mint- £949
Nikon D600 Body Only	E+ / Mint- £699 - £779
Nikon D300S Body Only	E++ £399 - £449
Nikon D300 + MB-D10 Grip	E++ £369
Nikon D300 Body Only	As Seen / E++ £189 - £339
Nikon D200 + MB-D200 Grip	E+ £189
Nikon D200 Body Only	As Seen / E++ £129 - £189
Nikon D100 + MB-D100 Grip	As Seen £79
Nikon D90 Body Only	E+ £159
Nikon D80 Body Only	As Seen £89
Nikon D70 i/Red Body Only	E- £139
Nikon D70 Body Only	E+ / E++ £79
Nikon D50 Body Only	E- £69
Nikon D7100 Body Only	E++ / Mint- £589
Nikon D7000 Body Only	E++ £349 - £369
Nikon D3300 Body Only	Mint- £289
Nikon D3100 Body Only	E++ £129
Olympus E3 Body Only	E+ £279
Olympus E1 Body + HLD2 Grip	As Seen £89
Olympus E620 + 14-42mm + 40-150mm	E++ £339 - £349
Olympus E620 + 14-45mm + 40-150mm	E+ £289
Olympus E620 + 14-42mm	E++ £249 - £279
Olympus E600 + 14-42mm	E++ £179
Olympus E510 + 14-42mm + 40-150mm	E+ £159
Olympus E450 + 14-42mm	E+ £199
Olympus E420 + 17.5-45mm + 40-150mm	E++ £189
Olympus E400 + 14-42mm	E+ £149
Olympus E300 Body Only	E+ £79
Pentax K5 Il Body Only	E++ / Mint- £479
Pentax K7 Body Only	E++ £249
Pentax K30 Blue Body Only	E++ £249
Pentax K20D Body Only	E+ £149
Pentax K10D Body Only	E+ £129
Pentax K1000 + 18-55mm	E+ £129
Pentax K1000 Body Only	As Seen / E++ £49 - £109
Pentax *ist DL2 + 18-55mm	E+ £179
Pentax *ist DL Body Only	E- £79
Pentax *ist D Body Only	E+ £99
Samsung NX100 + 18-55mm	E++ £99
Sigma SD1 Merrill B+ 10-20mm F3.5	Mint- £869
Sigma SD9 + 24-70mm	As Seen £79
Sigma SD9 Body Only	As Seen £79
Sony A77 Body + VG-C77AM Grip	E++ £499
Sony A900 Body + VG-C90AM Grip	E++ £899
Sony A900 Body Only	E++ £769
Sony A500 + 18-55mm	E++ £189

Hasselblad H Series

H4D Complete (60MP)	E++ £12,995
H4D Complete (40MP)	E++ £6,499
H4D Complete (31MP)	E++ £5,499
H3DII Complete (39MP)	E++ £4,489
H3D Body + 31MP Back	E++ £2,989
H2 Complete	E+ / E++ £1,599 - £1,989
H2 Body + Prism + Mag	E++ £1,250
H1 Complete	E+ £1,199
H1 Body + HV90 Prism	As Seen £499
H1 Body Only	E+ / E++ £689
28mm F4 HCD	E++ / Mint- £2,450
35mm F3.5 HC	E+ / E++ £1,189 - £1,389
50mm F3.5 HC	E+ / E++ £1,199 - £1,299
50-110mm F3.5-4.5 HC	E+ £1,650 - £1,850
120mm F4 HC Macro	E+ / E++ £1,649 - £1,799
1.5x Hs Tilt/Shift Converter	E++ / Mint- £1,949 - £2,495
1.7x H Converter	E++ / Mint- £549 - £699
GiI GPS Module	E+ £289
Extension Tube H 13mm	E++ £165
Extension Tube H 26mm	E++ £165
HM 16/32 Magazine	E+ / E++ £129 - £149
Hm100 Polaroid Mag	E+ / E++ £59 - £149
HS Grid Screen	E++ £75
Lens Hood 120mm HC	E++ £35
Lens Hood 80mm HC	E++ £35
Tripod Quick Coupling H	E++ / Mint- £59 - £79

Hasselblad V Series

205TCC Complete.....	E+ / E++ £2,499 - £2,999
202FA Chrome Body + Winder F.....	E+ £549
503CW Complete.....	Mint- £1,999
503CXi Chrome Body Only.....	E+ £499
503CX Black Only + WLF.....	E+ £449
503CX Chrome Body Only.....	E+ £549
501CM Complete + PME90 Prism.....	E++ £1,249
501C Complete.....	E++ £1,199
500CM Complete.....	E+ £699
500CM Gold Edition.....	Unused £3,999
553ELX Black Body Only.....	E+ £449
553ELX Chrome Body Only.....	E+ / E++ £349 - £649
500ELX Black Body Only.....	E+ / E++ £299 - £449
Arc Body + 45mm Apo + Accs.....	E++ £1,950
Flex Outfit.....	E++ £989 - £1,099
SWC + Finder.....	E+ £999 - £1,199
30mm F3.5 CFI Fisheye.....	E++ £2,599
40mm F4 C Black.....	Exc £449
45mm F4.5 Apo Grandagon.....	E++ £889
50mm F4 C Black.....	As Seen / E+ £129 - £249
50mm F4 C Chrome.....	As Seen £89
50mm F4 CF.....	E+ £249
50mm F4 CF FLE.....	E+ / E++ £649 - £699
50mm F2.8 FE.....	E+ £649
60-120mm F4.8 FE.....	E+ / E++ £599
60mm F3.5 CF.....	As Seen £199
120mm F4 CF Macro.....	Exc / E+ £399 - £549
135mm F5.6 S Macro.....	E+ £249
135mm F5.6 S Planar.....	E+ £219
140-280mm F5.6 C Black.....	E+ £499 - £549
140-280mm F5.6 F Variagon.....	E+ £599
150mm F4 CF.....	Exc / E+ £249 - £349
160mm F4.8 CB.....	E++ / Mint- £349 - £399
180mm F4 CFI.....	E++ £599
250mm F5.6 C Black.....	E+ £149 - £199
250mm F5.6 C Chrome.....	E+ £189
250mm F5.6 C Silver.....	E+ £149
250mm F5.6 CF.....	E+ £299
250mm F5.6 CF Super Achromat.....	E+ £1,999
350mm F5.6 C Black.....	E+ £349
350mm F5.6 CF.....	E++ £699
500mm F8 C Black.....	E+ £450 - £499
1.4x E Converter.....	E++ £399
Vivitar 2x Converter.....	E+ £35 - £45
Teleplus 2x MC6 Converter.....	Unused £79
A12 Black Mag.....	E+ £119 - £125
A12 Chrome Mag.....	E+ / E++ £99 - £189
A16 Chrome Mag.....	E- £79
A24 Black Mag.....	As Seen / E++ £39 - £59
A24 Chrome Mag.....	As Seen / E++ £39 - £125
A24 TCC Black Mag.....	E+ £139
Aptus 22 Digital Back.....	E++ £2,500
E24 Black Mag.....	E+ / Mint- £169 - £199
Emotion 54 Digital Back.....	E+ £1,589
LightPhase Digital Back.....	E+ £499
Polaroid 100.....	E+ / E++ £39
CW Winder.....	E++ / Mint £179 - £249



See up to 3 images of each used item on website
Website updates used equipment list 10-15 times daily
All items come with 6 month warranty - (unless stated)
Our knowledgeable staff are on hand and ready to help

CW Winder + Remote.....	E+ £199	Bellocs II.....	E+ £85	Tamron 70-200mm F2.8 VC USD.....	Mint- £849
Extension Tube 16.....	E+ £30	Macro Adapter M.....	E++ £269	Tamron 70-300mm F4-5.6 Di.....	E++ £59
Extension Tube 32.....	Mint- £35	Motor M.....	E++ £159 - £249	Tamron 90mm F2.8 SP Macro AF.....	E+ £159
Extension Tube 32E.....	Mint- £89			Tamron 200-400mm F5.6 AF LD.....	E++ £249
Extension Tube 55.....	E+ £30	Nikon AF		Tamron 200-500mm F5-6.3 Di LD AF.....	E+ £489
Extension Tube 56E.....	E+ / Mint £59 - £89	F6 Body Only.....	E+ / E++ £589 - £799	Tokina 11-16mm F2.8 ATX Pro DX.....	E+ £329
Proflash 4504.....	E+ £149 - £159	F5 Anniversary Body Only.....	E++ £699	Tokina 12-24mm F4 ATX PRO SD.....	E+ / Mint- £259 - £279
Acute Matte Screen.....	E+ / E++ £99	F5 Body + DA-30 Action Finder.....	E+ £349	Tokina 20-35mm F2.8 ATX Pro.....	E++ £299
Focus Screen Adapter SWC/M.....	E+ £99	F5 Body Only.....	As Seen / E++ £149 - £299	Tokina 35mm F2.8 Macro DX ATX.....	E++ £249
HC Prism.....	E++ £99	F4S Body Only.....	E+ £179	Tokina 80-400mm F4.5-5.6 ATX.....	E++ £239 - £249
HC1 Prism.....	Exc £39	F4 Body Only.....	E+ £149	Zeiss 18mm F3.5 ZF.2.....	E++ £789
HM2 Magnifying Hood.....	E+ £69	F601 Body Only.....	Exc £19	Zeiss 21mm F2.8 ZF.....	E++ £799
HVM Turret Finder H.....	E++ £219	F90X Body Only.....	E+ £49	Zeiss 21mm F2.8 ZF2.....	Mint- £1,049
PM Prism.....	E+ £99 - £129	F70 Body + CF52 case.....	E++ £59	Zeiss 35mm F2 ZF2.....	E++ £599
PM45 Prism.....	E++ £299	F60 Body + 280 AFN Flash.....	E+ £19	Zeiss 85mm F1.4 ZF.....	New £799
PME5 Meter Prism.....	E++ £299	F60 Chrome Body Only.....	As Seen / E++ £15 - £49	Zeiss 85mm F1.4 ZF.2.....	E++ £749
PME51 Meter Prism.....	E++ £349	F50 Black Body Only.....	E+ £15	Sigma 1.4x Apo EX Converter.....	E++ £99
PME90 Meter Prism.....	Exc / E++ £299 - £349	10.5mm F2.8 G AF ED DX Fisheye.....	Mint- £369	Teleplus 2x Converter.....	Mint- £49
		12-24mm F4 G AFS DX ED.....	E++ £389	TC-17 EII Converter.....	Mint- £199
		14-24mm F2.8 G AFS ED.....	Mint- £989	TC-20 EIII AFS Converter.....	E++ £259
		16-85mm F3.5-5.6 G ED VR AFS DX.....	E++ / Mint- £299 - £329	Metz 54M24i Digital.....	E+ £79
Leica M Series		17-35mm F2.8 ED AFS.....	E+ £499	Metz 76 MZ5 Digital.....	E++ £249
M Monochrom Black Body Only.....	Mint £5,099	17-55mm F2.8 G AFS DX IFED... E+ / E++ £489 - £549		Nissin Di622 Flashgun.....	Mint- £69
M-P Black Body Only.....	Mint- £4,799	18-35mm F3.5-4.5 AFD.....	E++ £239	Nissin i40 Flashgun.....	Mint £125
M (240) Black Body Only.....	Mint- £3,849	18-55mm F3.5-5.6 G AFS VR.....	E++ £69	Sigma EF430 Super Flash.....	E+ £39
M (240) Chrome Body Only.....	E++ £3,899	18-55mm F3.5-5.6 G AFS VR II.....	Mint- £69	Sigma EF500 Super Flash.....	E++ / Unused £49 - £75
M-E Anthracite Body Only.....	Mint £3,299	18-105mm F3.5-4.5 G AFS ED DX VR.....	E++ £129	Sigma EF530 ST DG TTL Flash.....	E++ £79
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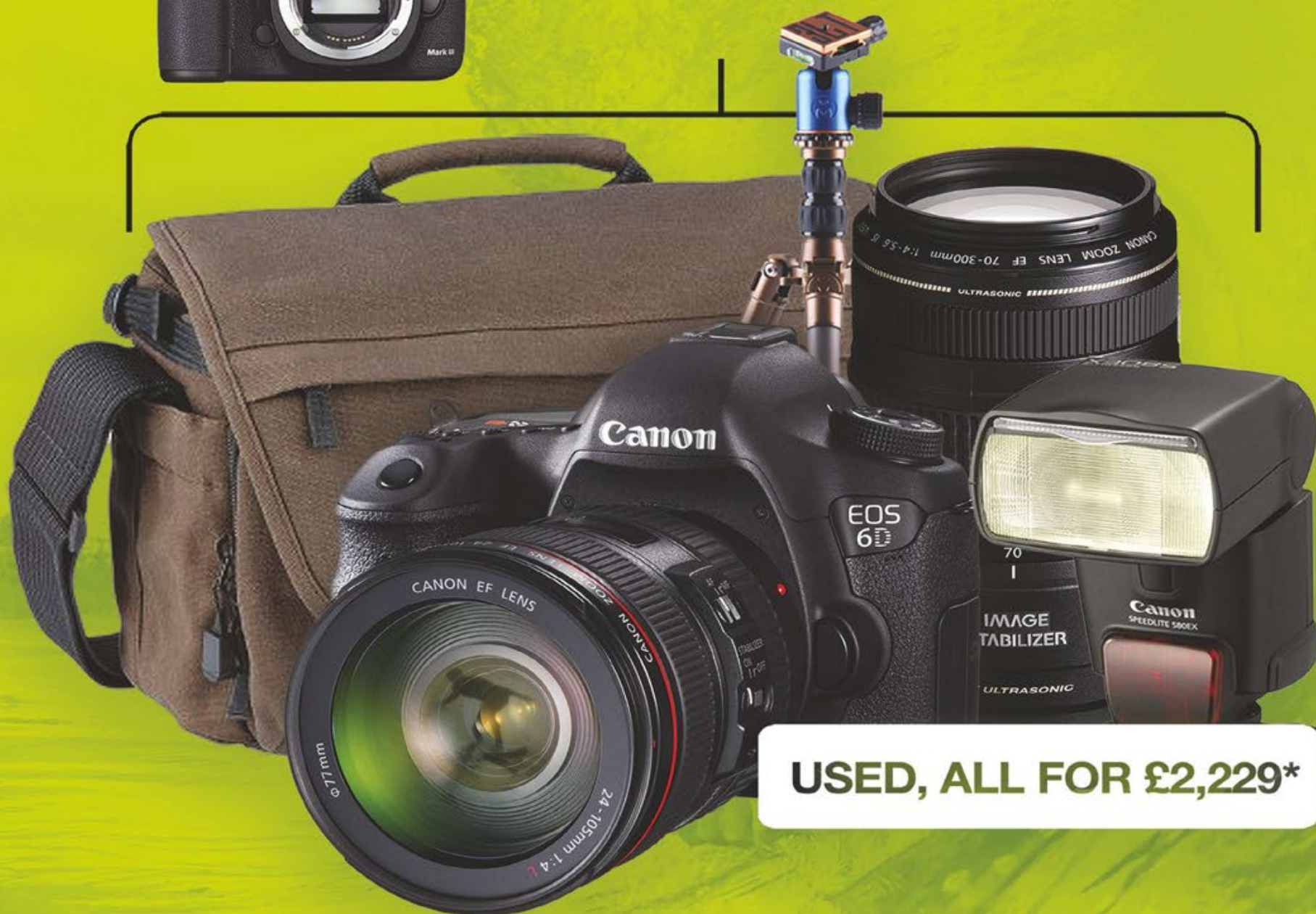
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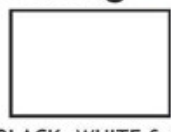
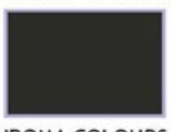
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Final Analysis

Roger Hicks considers...

'Wood', c. 2010, by Adrian Turner



© ADRIAN TURNER

Adrian lives close to the seafront in Brighton. Like anyone who lives near the sea, he loves to walk along the shore, where the flotsam and jetsam, and seashells and stones are a constant delight. We have all seen such things; we have all tried to photograph them. Usually, the results are disappointing. This is about as far from disappointing as you can get. So what is Adrian's secret? Well, strictly there are three secrets here.

Probably the most important is photographing his finds 'wet'. As he says, that's the way he initially sees them: it's the way they attract his attention. So he re-wets them before he photographs them. This is one of the definitions of genius: things that are blindingly obvious only after they have been pointed out. Second, there is the plain black background. I don't

know exactly how he does it, but there are plenty of choices. Probably the easiest is a black flock or black velvet background, with the subject suspended a bit above it, resting on a film canister or something similar. This helps keep the background dark, clean and out of focus, though cleaning it up to make a pure black is very easy with any image-processing program. Again, dead obvious, but I have to confess that it had never occurred to me before.

Light magic

Third, there is the light: soft but not too soft, the 'cloudy bright' of the exposure instructions on film boxes, shadows visible but not too hard. Exactly the light you so often find on Brighton beach. All right, I've now told you how to do it yourself. But now comes a much harder question. What makes it art (if it is art)? Would it still be

art if you or I did something similar? The answer to the first question is 'Dunno' and to the second, 'Maybe'. Art is seeing. It is not necessarily seeing for the first time: the Dutch Old Masters were members of a recognisable school of painting, at which they can't all have been first, while Cartier-Bresson worked in a tradition already established by Kertész and Brassai.

Which may bring us back to genius. Another definition of genius is 'an infinite capacity for taking pains'. Clearly there are more painstaking things than setting up wet driftwood, lighting it and photographing it; it's a lot more trouble than most of us go to. So, art is not just seeing. It's also effort and commitment. Yes, you or I could probably do it, and it might be art. But unless we brought vision and skill and effort and commitment to the picture, it probably wouldn't be. AP

Roger Hicks has been writing about photography since 1981 and has published more than three dozen books on the subject, many in partnership with his wife Frances Schultz (visit his website at www.rogerandfrances.com). Every week in this column Roger deconstructs a classic or contemporary photograph. Next week he considers an image by an anonymous photographer

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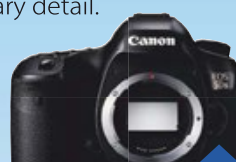
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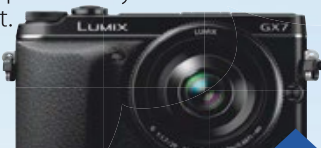


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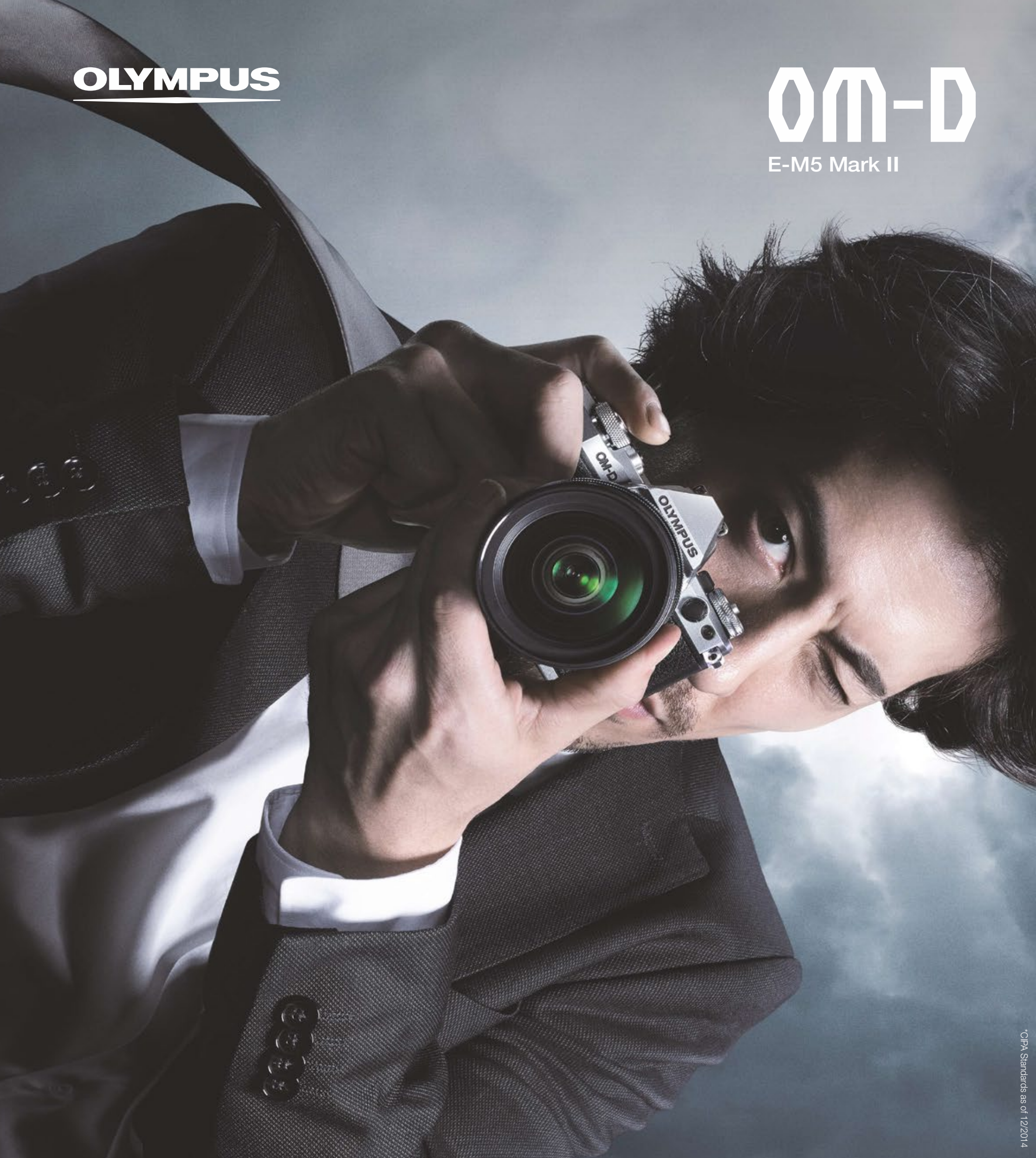
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